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M
452
P99V3
1985
c.1
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И. ПУСТЫЛЬНИК
I. PUSTYLNIK

ДВЕНАДЦАТЬ ВАРИАЦИЙ И ФУГ

TWELVE VARIATIONS AND FUGUES

Для двух скрипок, альта и виолончели
For Two Violins, Viola and Violoncello

ПАРТИТУРА
THE SCORE

В цикле «Двенадцать вариаций и фуг» И. Пустыльника фуги во всех тональностях скреплены между собой вариациями на одну, изложенную вначале тему. Поскольку во всем произведении происходит варьирование не только темы, но и вариаций на тему, цикл можно рассматривать как двадцать четыре вариации на одну тему, из которых двенадцать написаны в виде разного рода фуг.

Помимо фуг для полного квартета имеются фуги для разного рода трех- и двухголосных составов. Некоторые вариации написаны в виде каденций для одного солирующего инструмента.

Автор выбрал свой порядок следования тональностей, связанный с его ладовой теорией, изложенной в книге «Принципы ладовой организации в современной музыке» («Советский композитор», Л., 1979). В центре цикла стоит тональность D, в которой изложены Тема и Фуга I. Далее следует постепенное отклонение по квинтам в сторону субдоминанты и доминанты вплоть до тональности, отстоящей на тритон (Gis). Заключительная вариация возвращается в тональность D и, таким образом, замыкает цикл.

In the «Twelve Variations and Fugues» series by I. Pustylnik the Fugues are united, in all keys, by a variation on a single initial theme. As throughout the series not only the theme, but also its variations get varied, the whole of the series can be treated as twenty four variations on a single theme, of which twelve are composed in the form of a fugue.

Apart from fugues for a complete quartet, there are also fugues for two- and three-part casts. Some variations are composed as cadences for a solo instrument.

The author chose key succession following his harmony theory developed by him in his book «Principles of Harmony Organization in Modern Music» („Soviet Composer", Leningrad, 1979). D key of the Theme and Fugue I is in the focus of the series. Then there follows a gradual transition by quints to subdominant and dominant up to a tritone-separated key (Gis). The final variation is again in D key, thus completing the series.

П $\frac{5205060000-673}{082(02)-85}$ 164-85

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ДВЕНАДЦАТЬ ВАРИАЦИЙ И ФУГ

Для двух скрипок, альта и виолончели

TWELVE VARIATIONS AND FUGUES

For Two Violins, Viola and Cello

И. ПУСТЫЛЬНИК
I. PUSTYLNIK

M
452
P99V3
1985

ТЕМА

Moderato ♩= 100

Violino I

Violino II

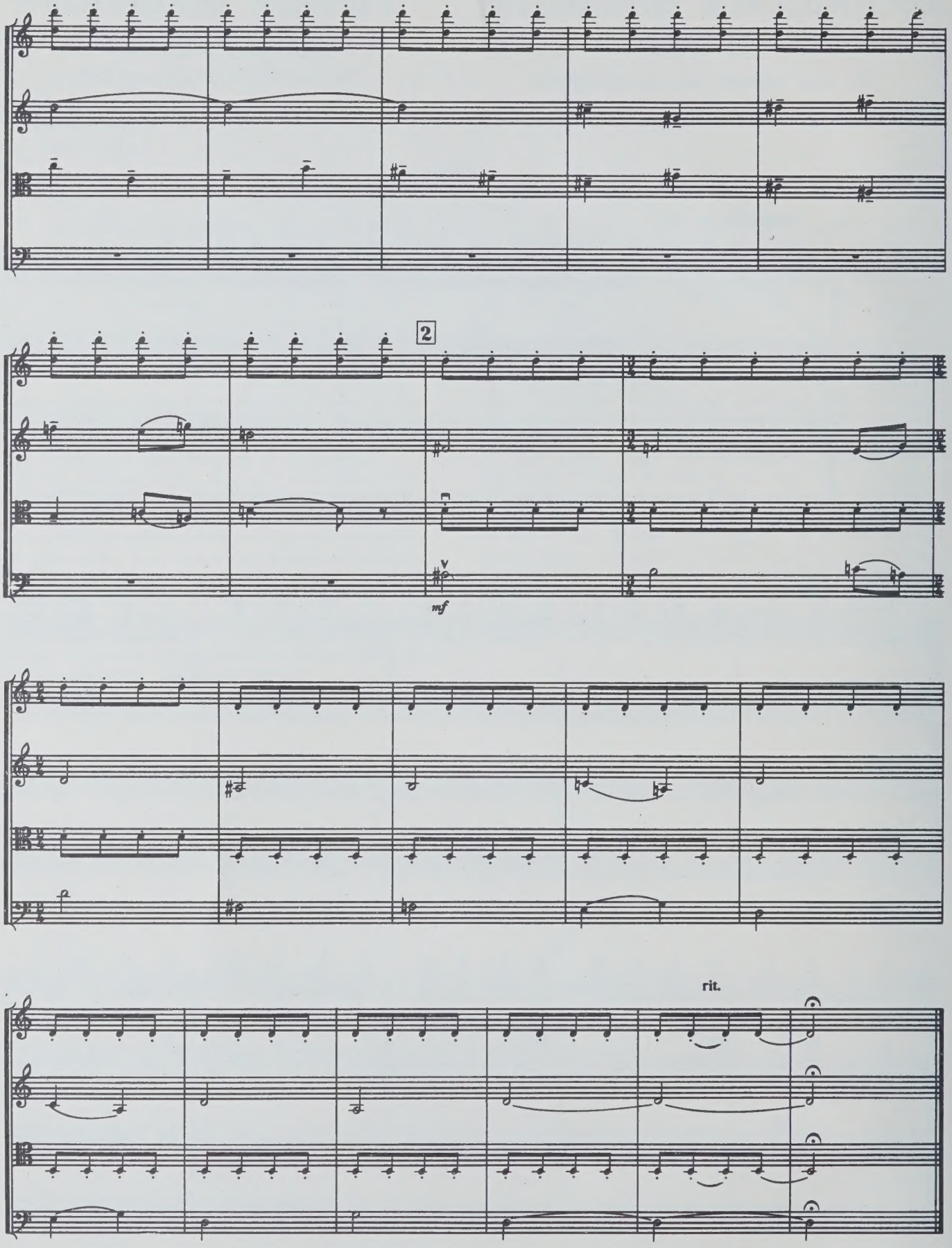
Viola

Violoncello

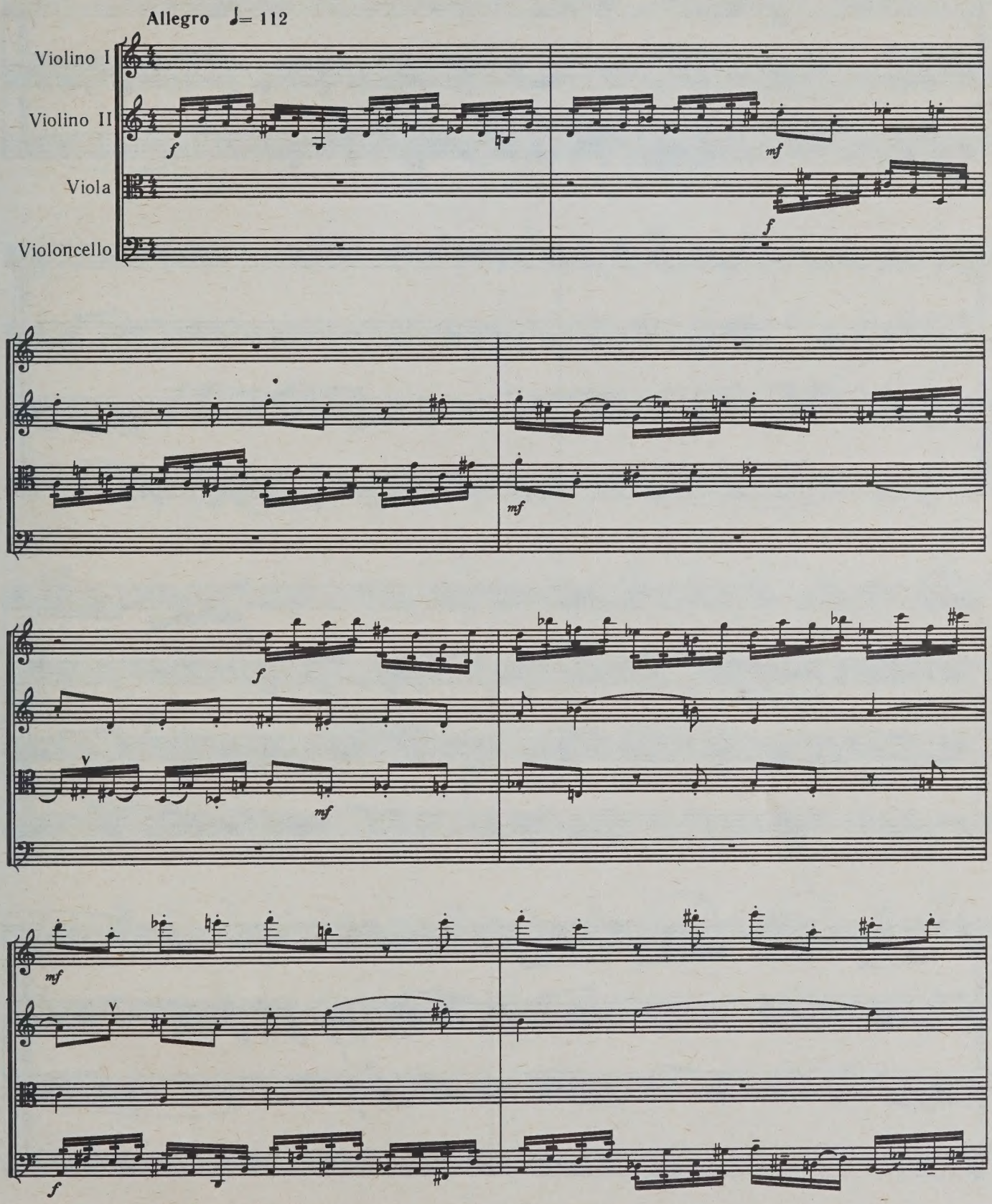
mf

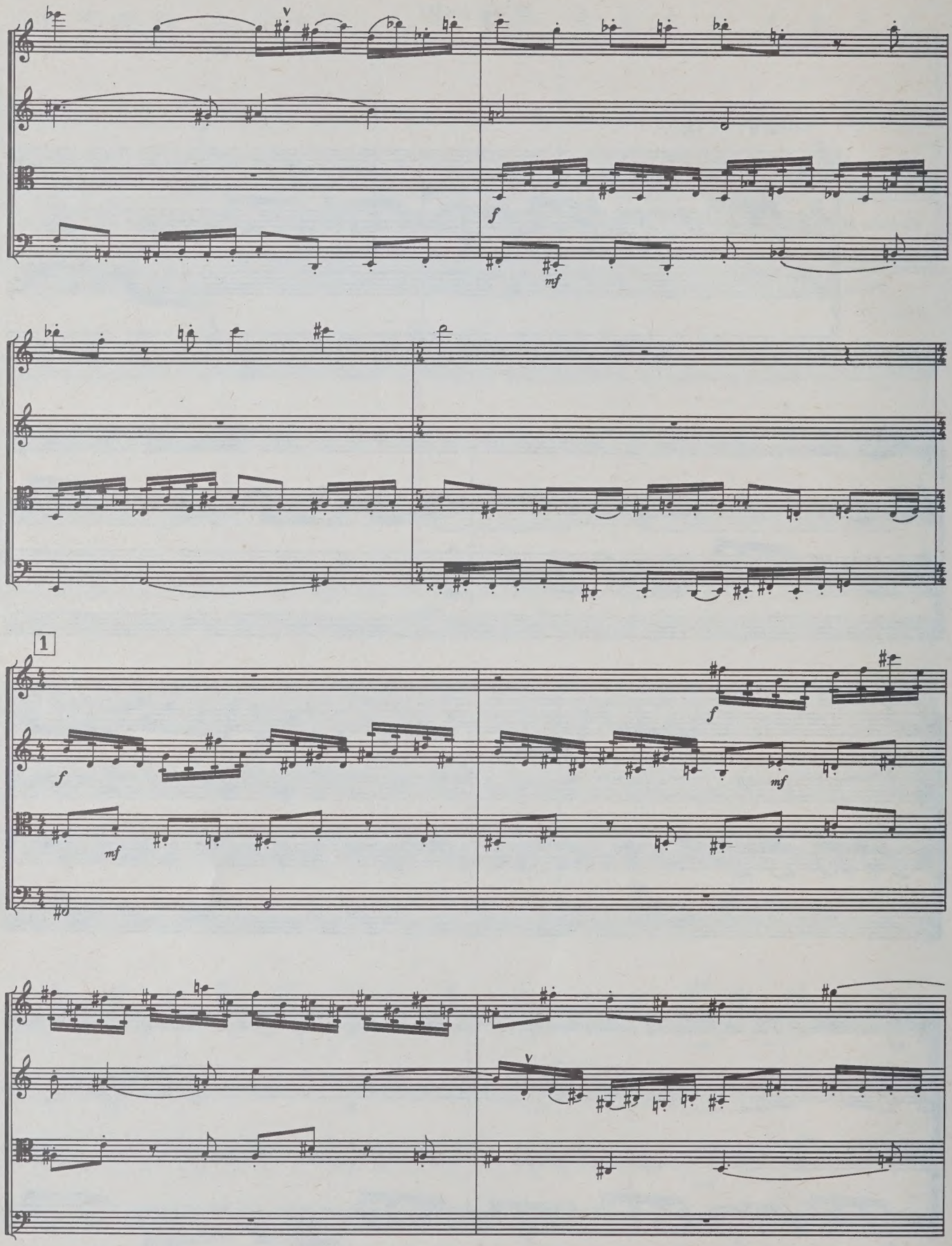
1

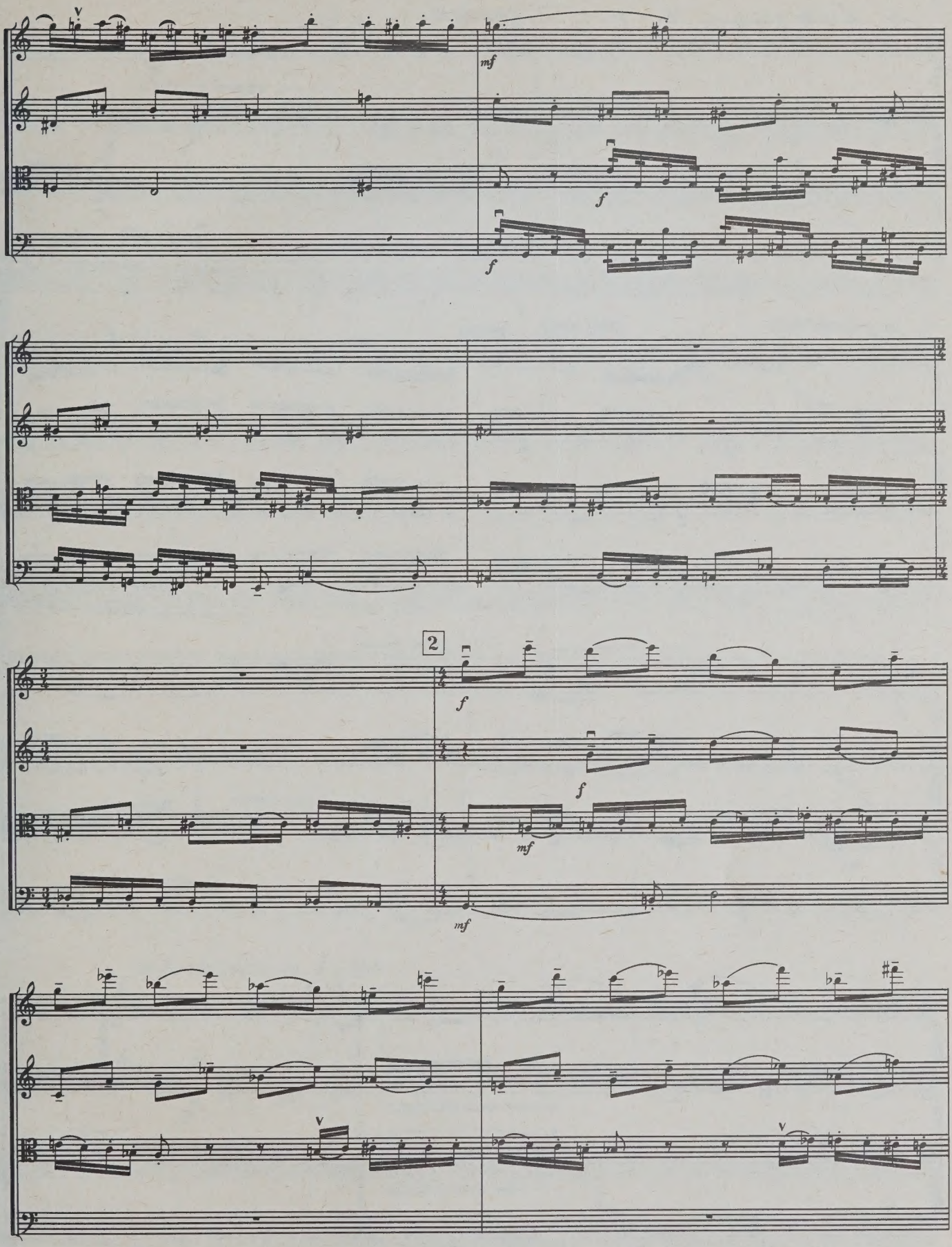
с 1195 к

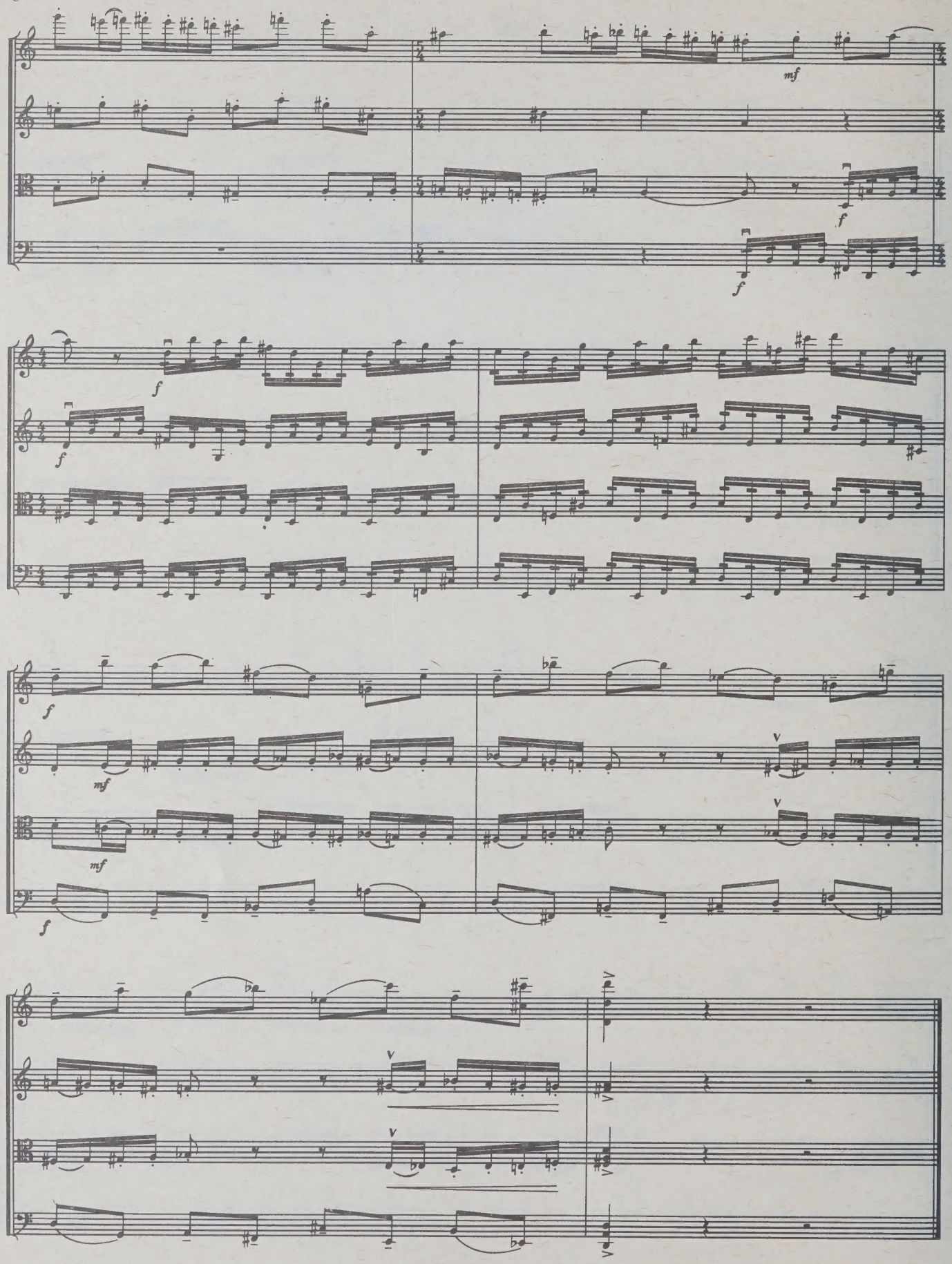

2
mf
rit.

FUGA I (D)

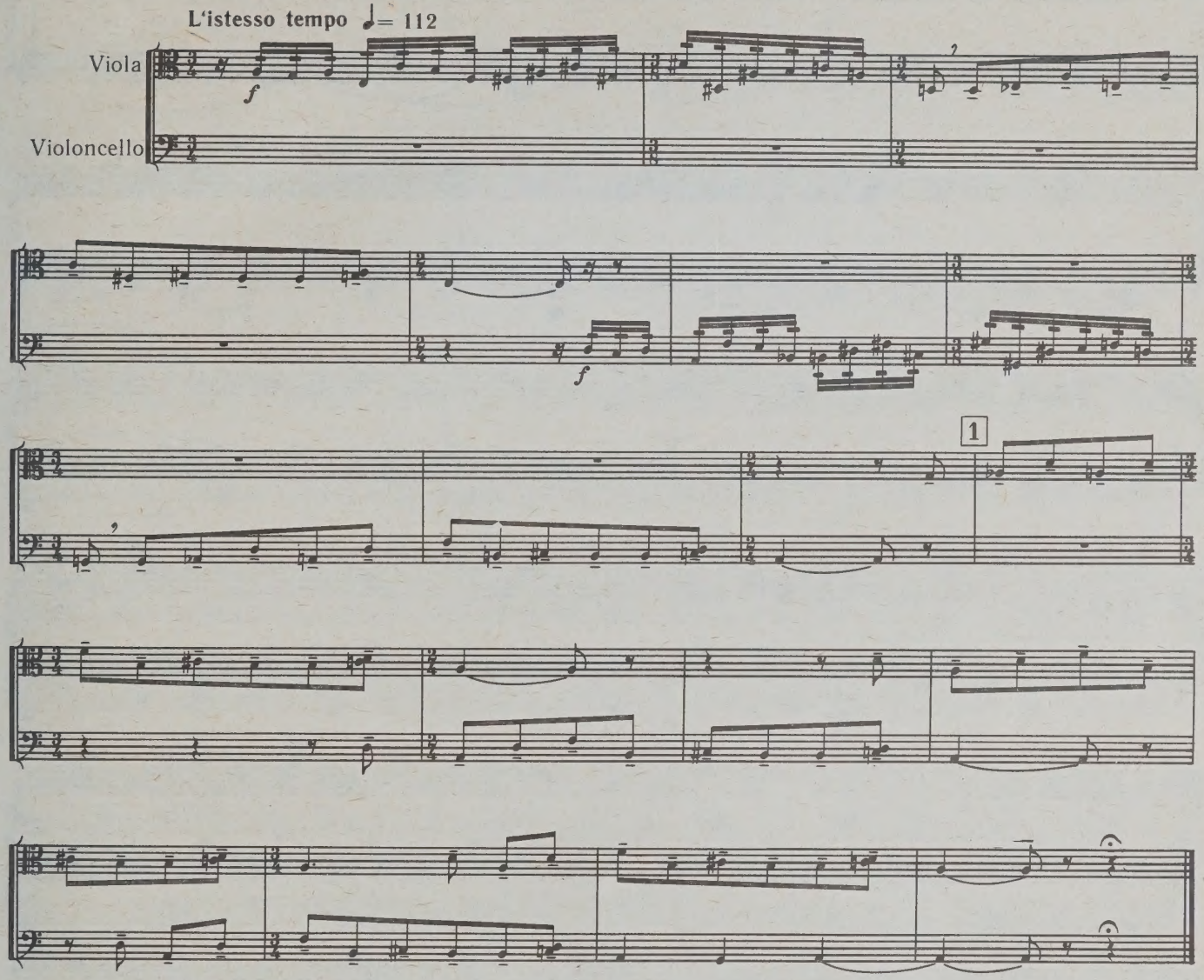

Allegro ♩= 112
Violino I
Violino II
Viola
Violoncello
f
mf
f
mf
f
mf
mf
f


f
mf
1
f
mf
f
mf

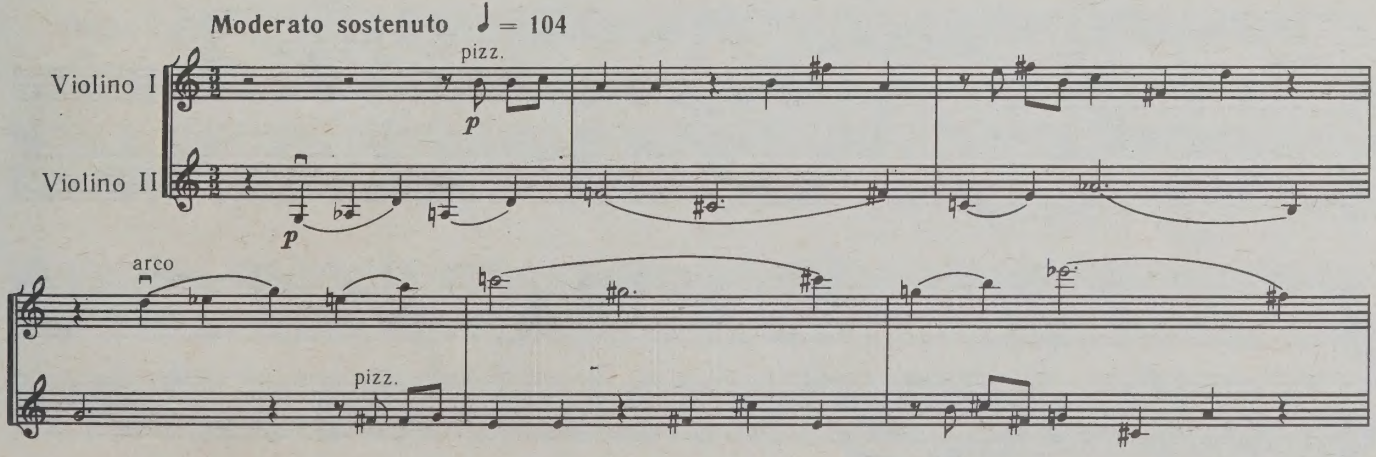

mf
f
f
2
f
f
mf
mf

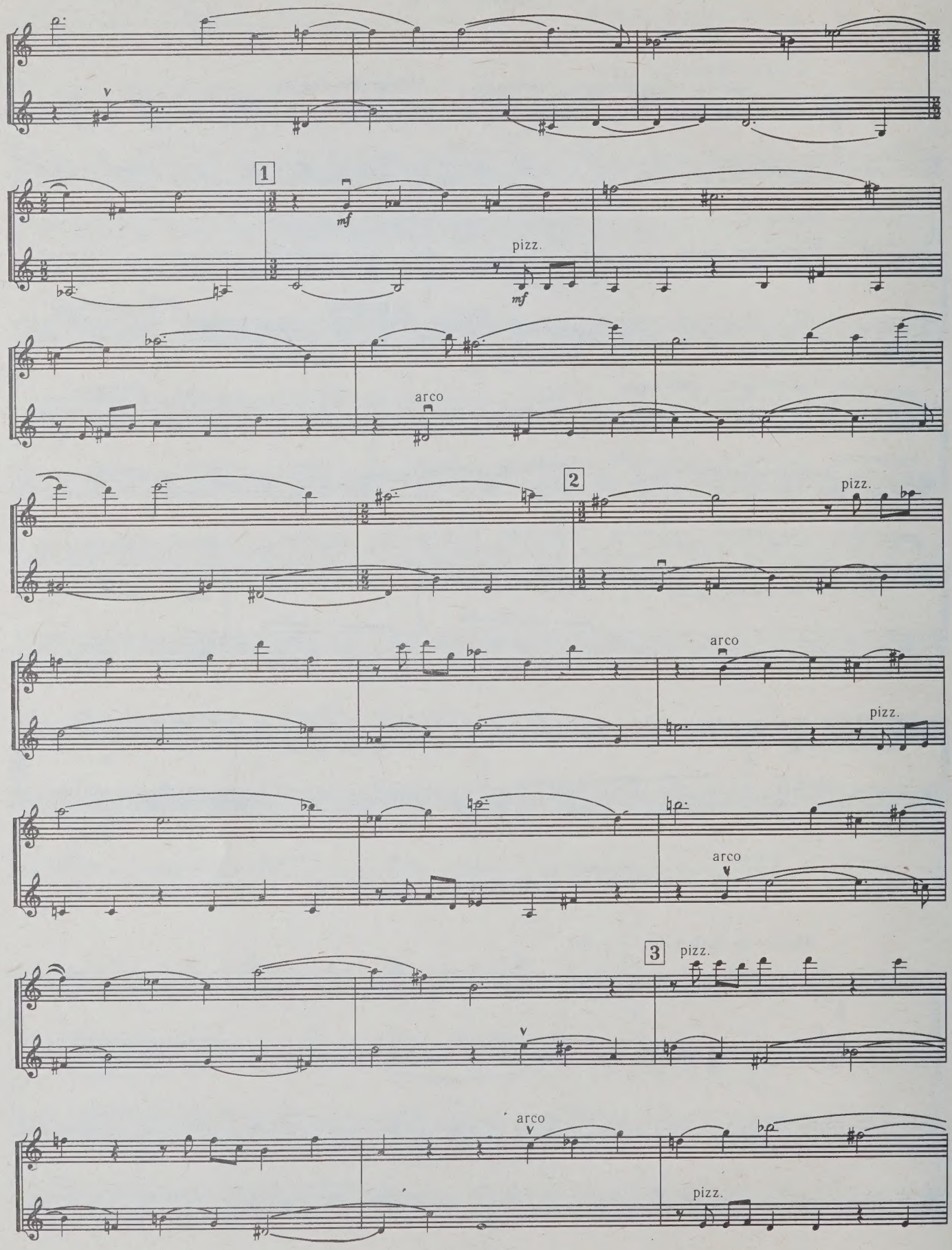

mf
f
f
f
f
f
mf
mf
f
v
v
v
v

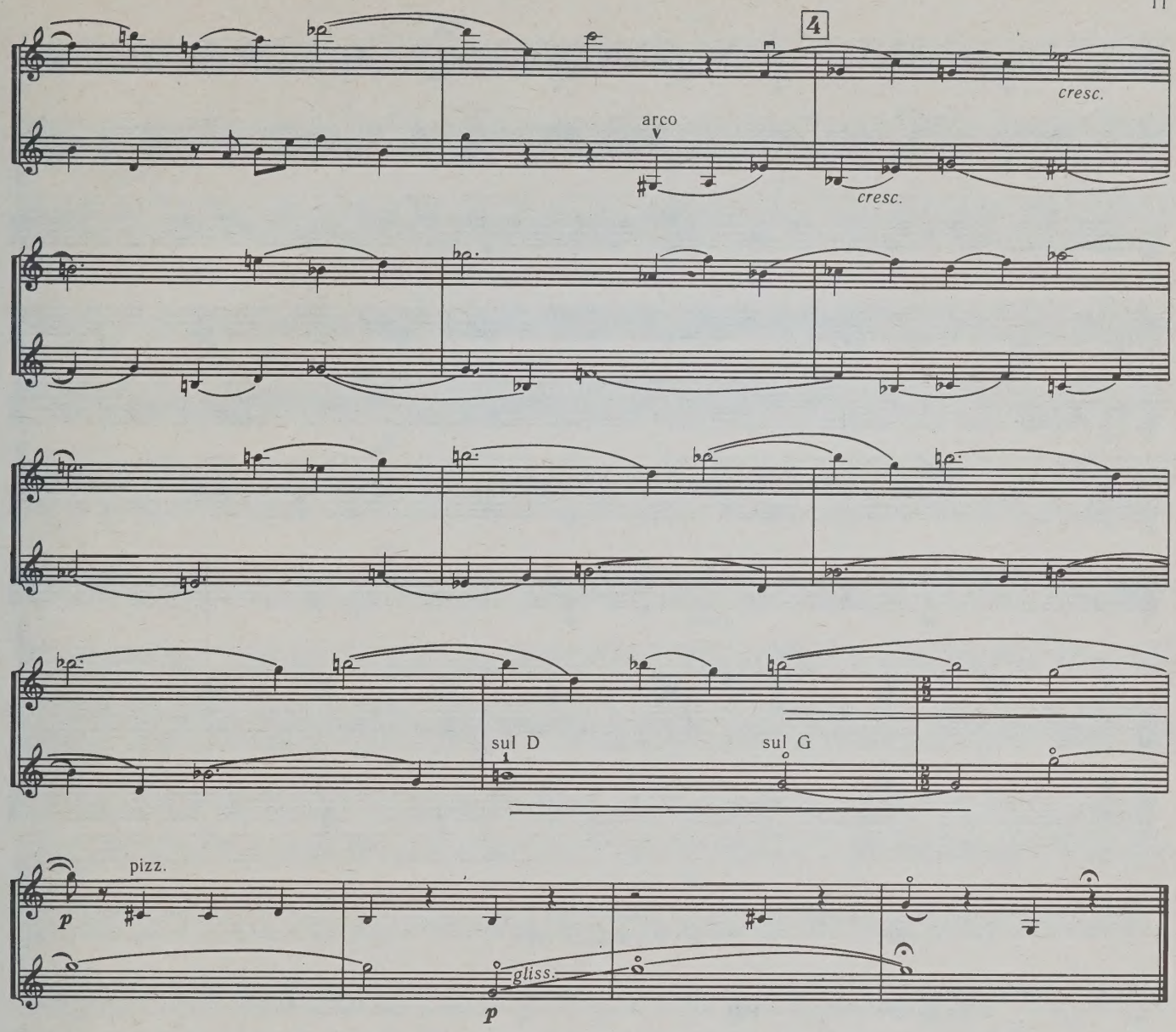
VARIAZIONE I



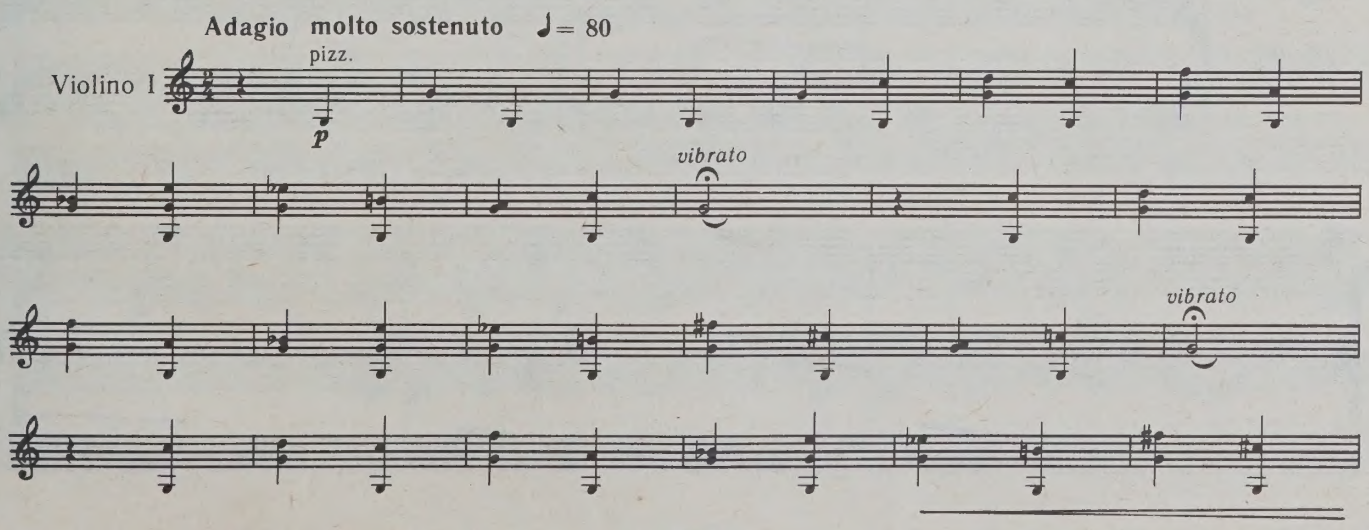
FUGA II (G)




1
mf
pizz.
mf
arco
2
pizz.
arco
pizz.
arco
3
pizz.
arco
pizz.



VARIAZIONE II



vibrato

vibrato

vibrato

arco

cresc.

accelerando

f

FUGA III (A)

Allegro energico ♩= 160

Violino II

Viola

Violoncello

pizz.

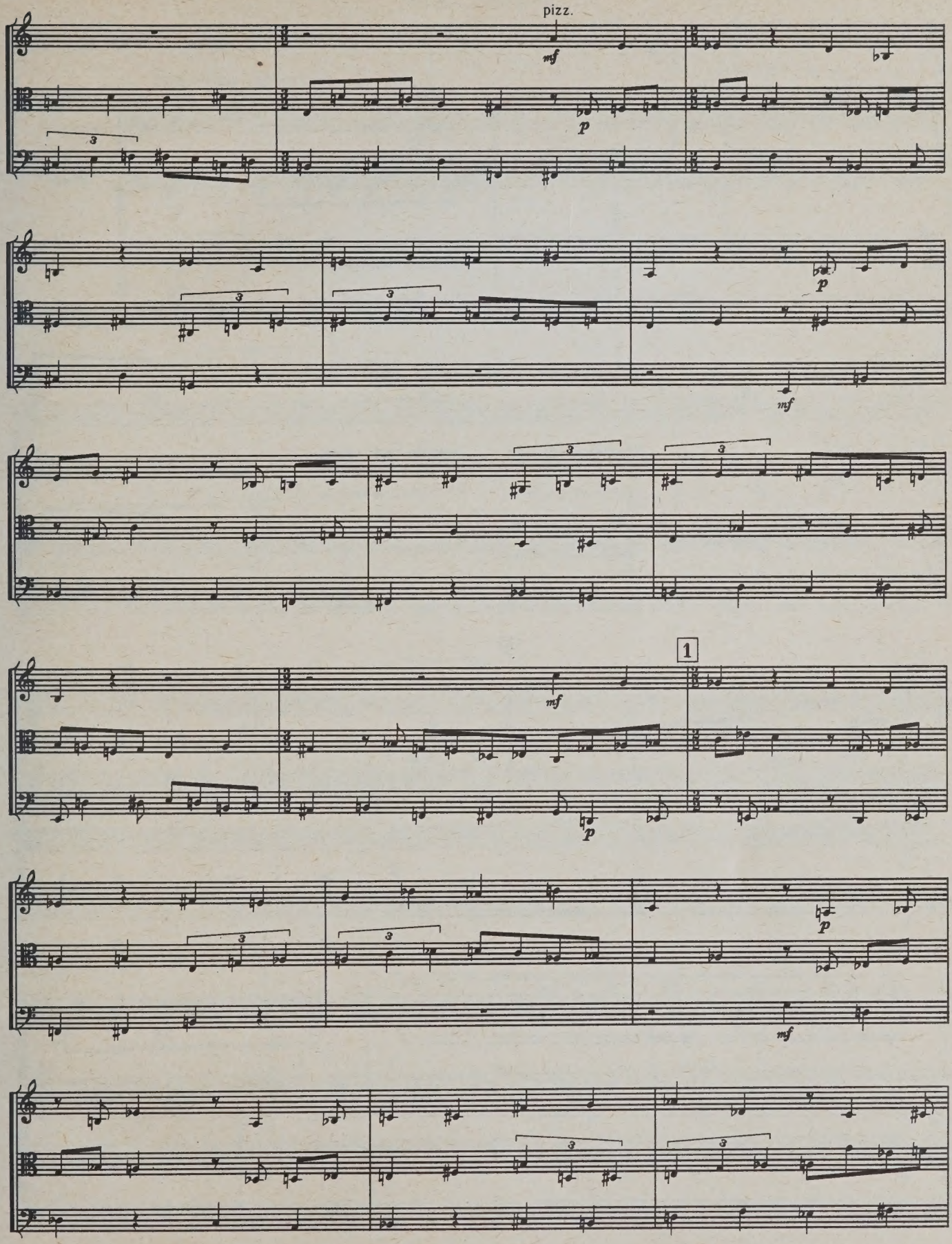
mf

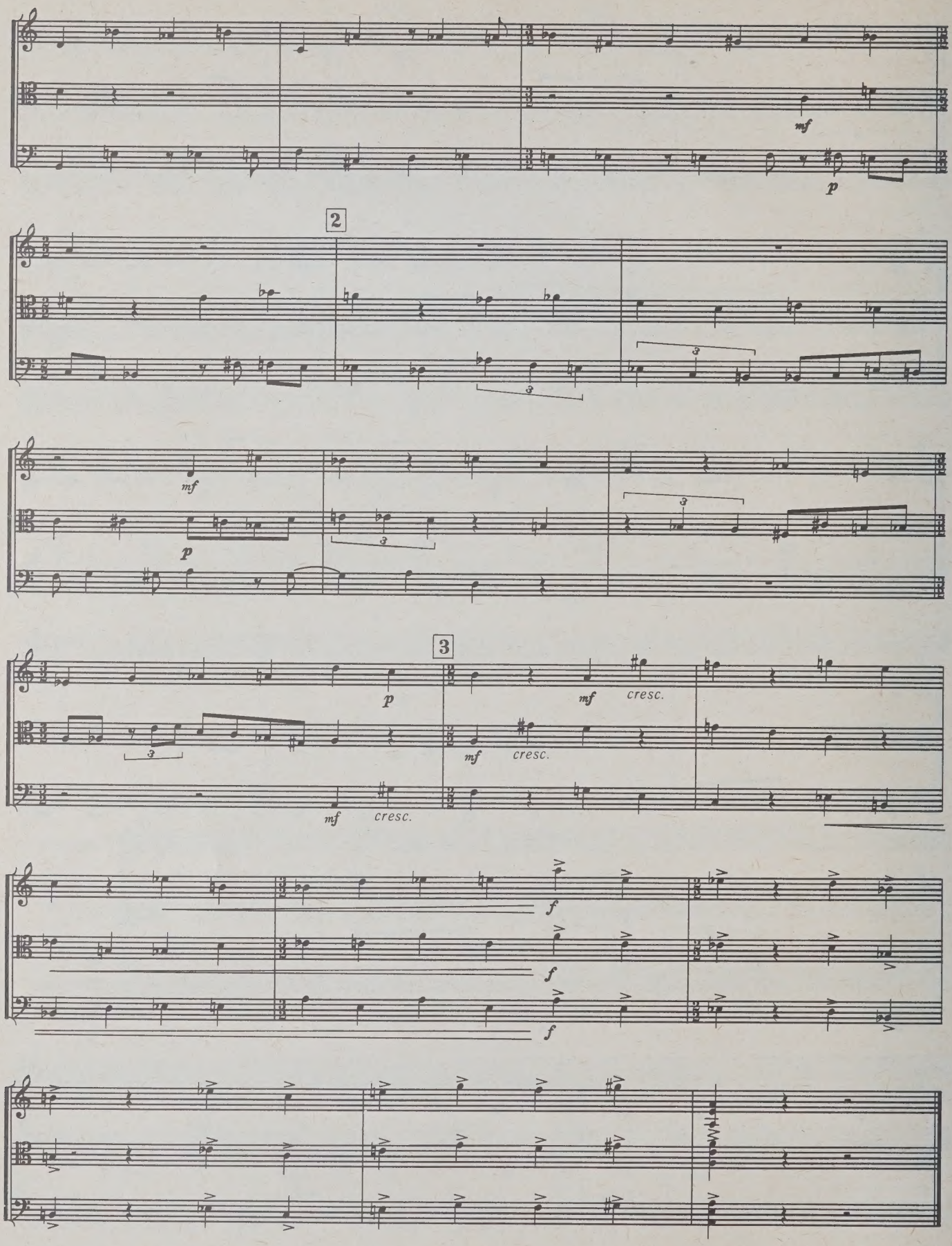
pizz.

mf

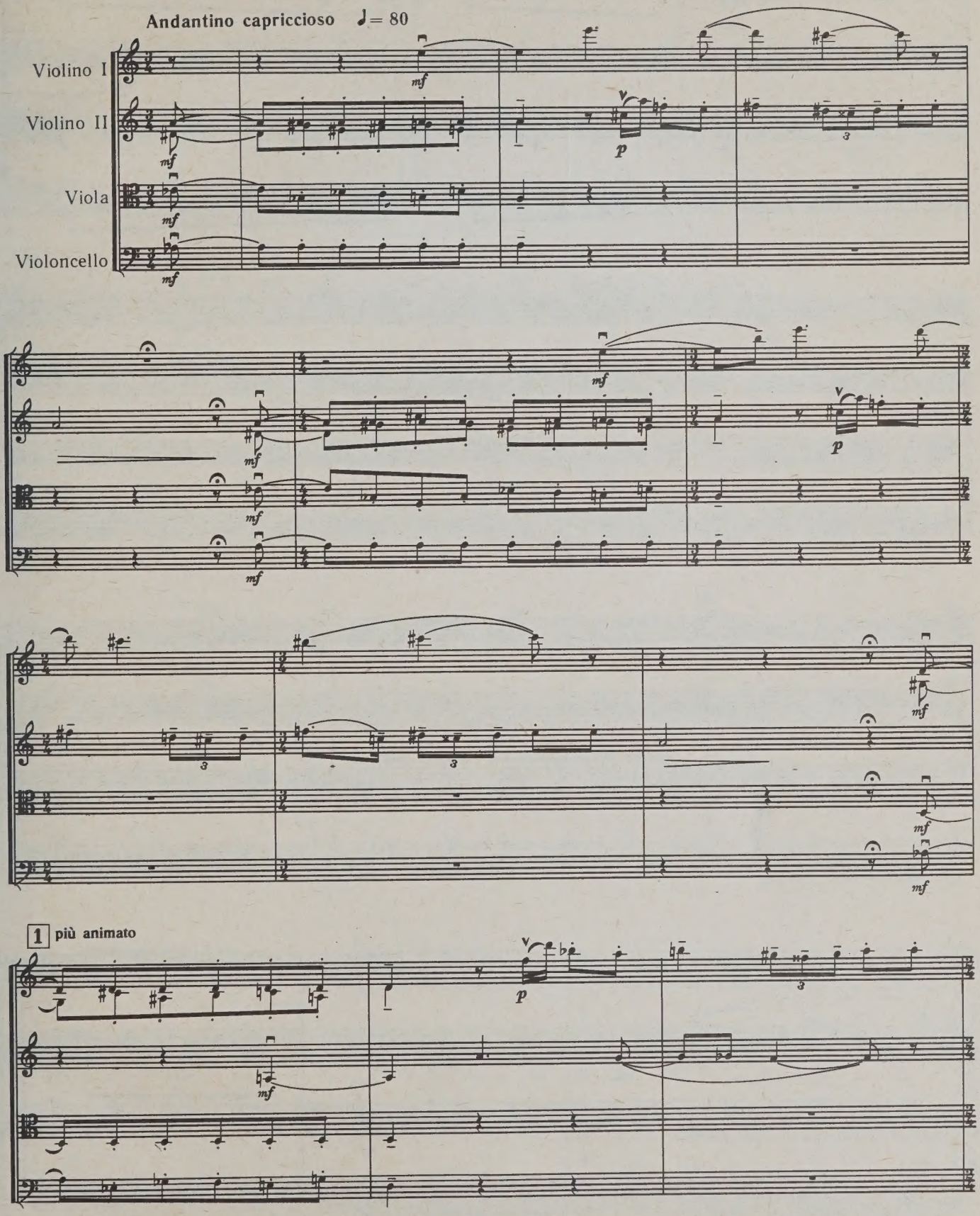
p

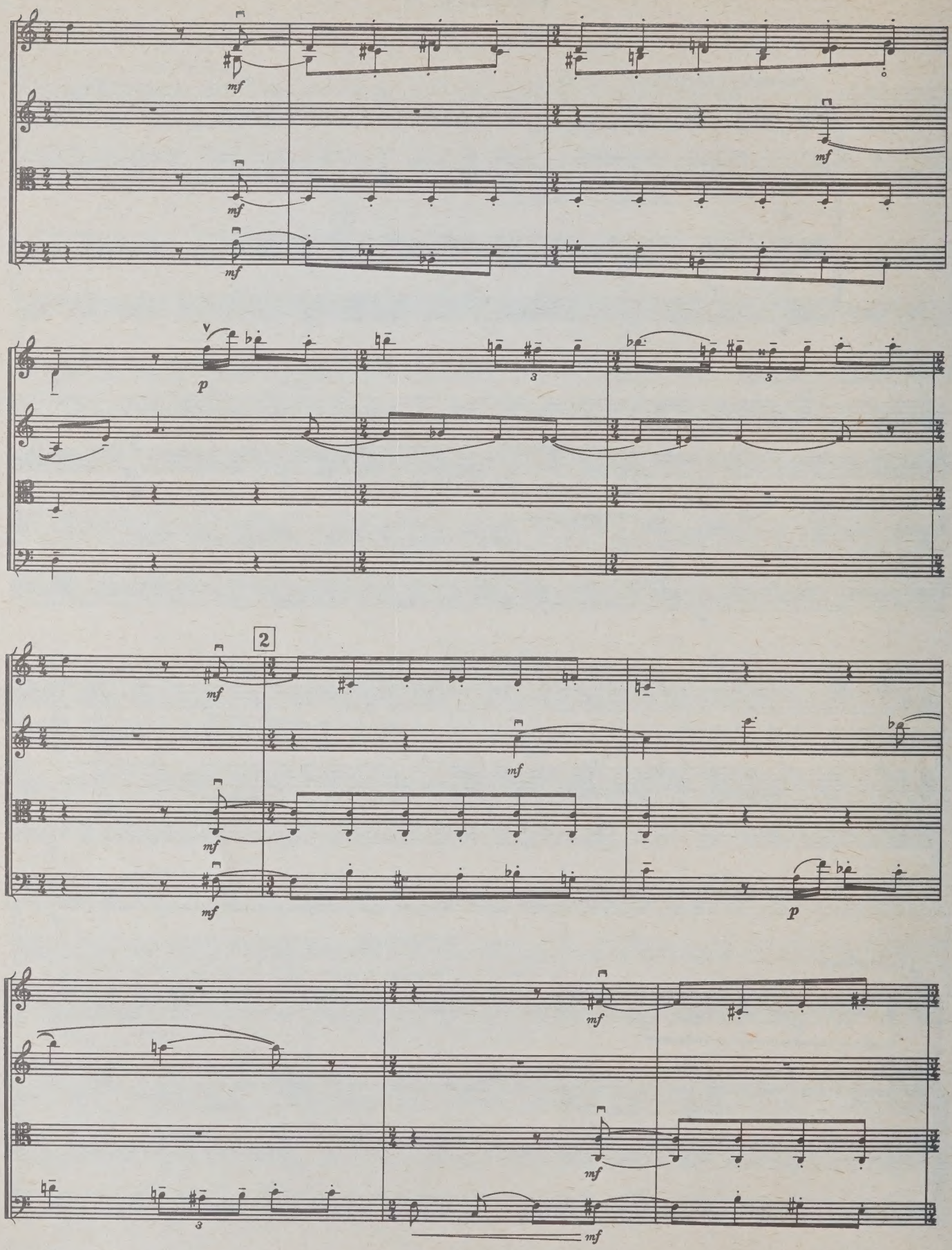
3

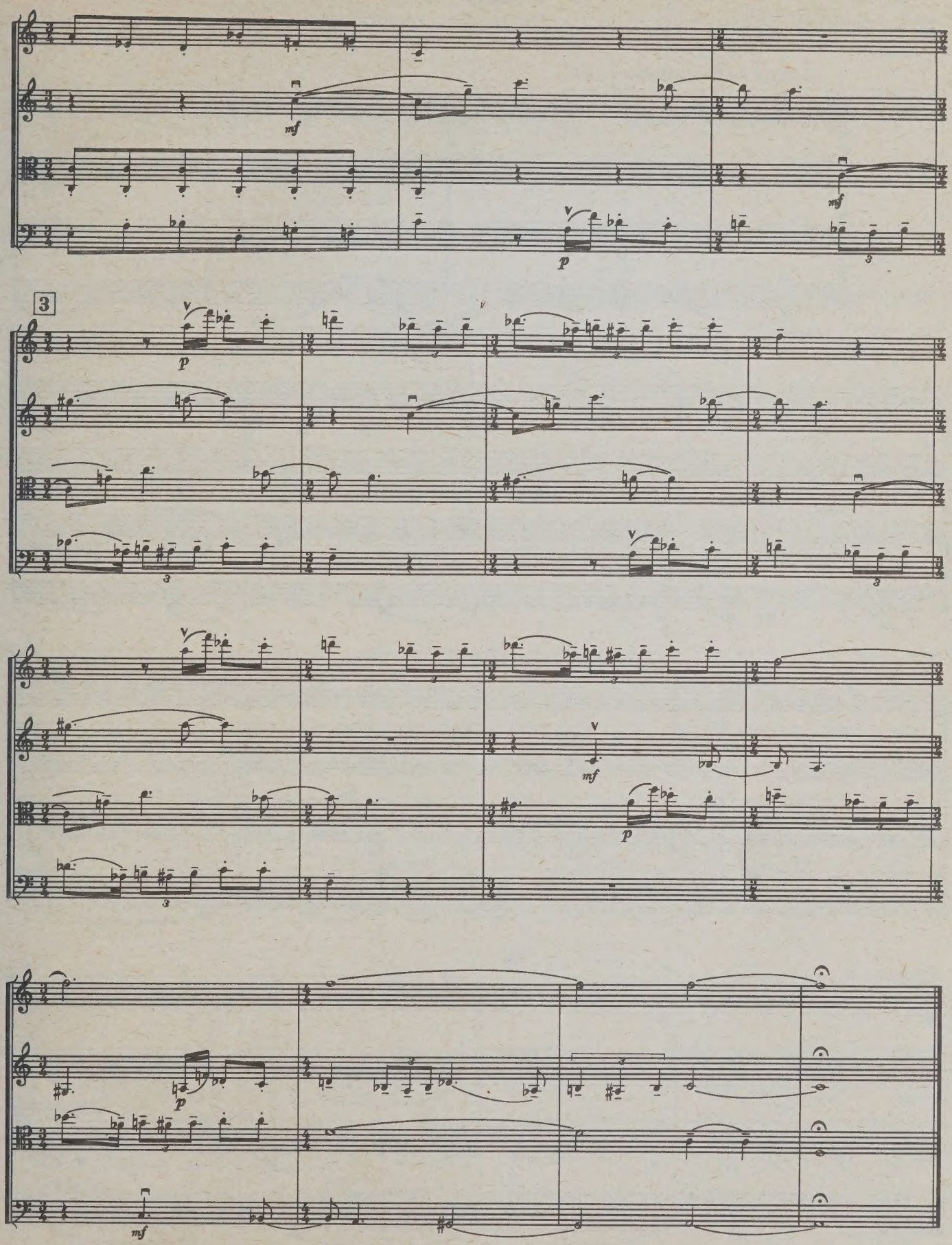

pizz.
mf
p
mf
p
mf
1
mf
p
p
mf


mf
p
2
3
mf
p
3
p
mf
cresc.
mf
cresc.
mf
cresc.
f
f
f

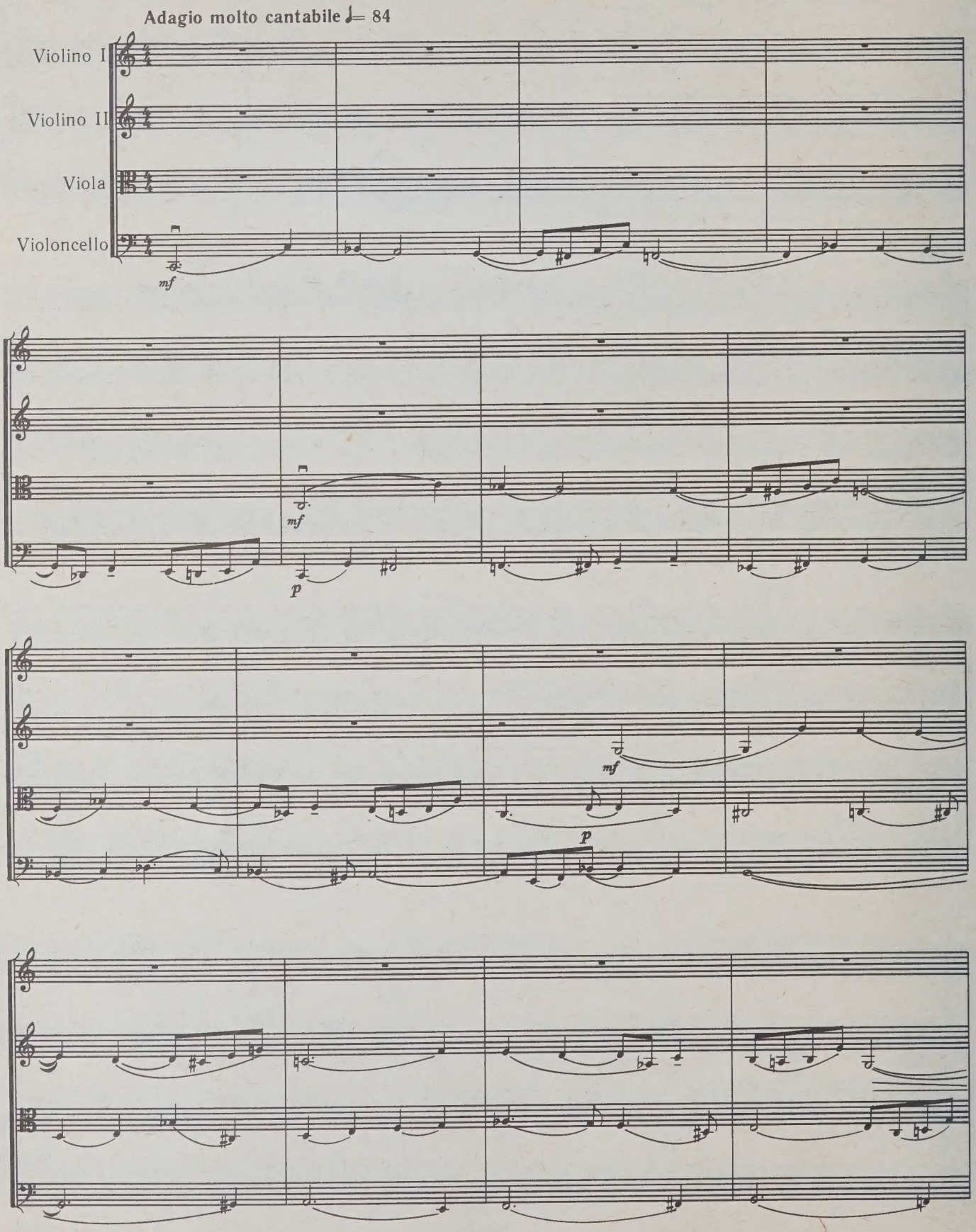
VARIAZIONE III

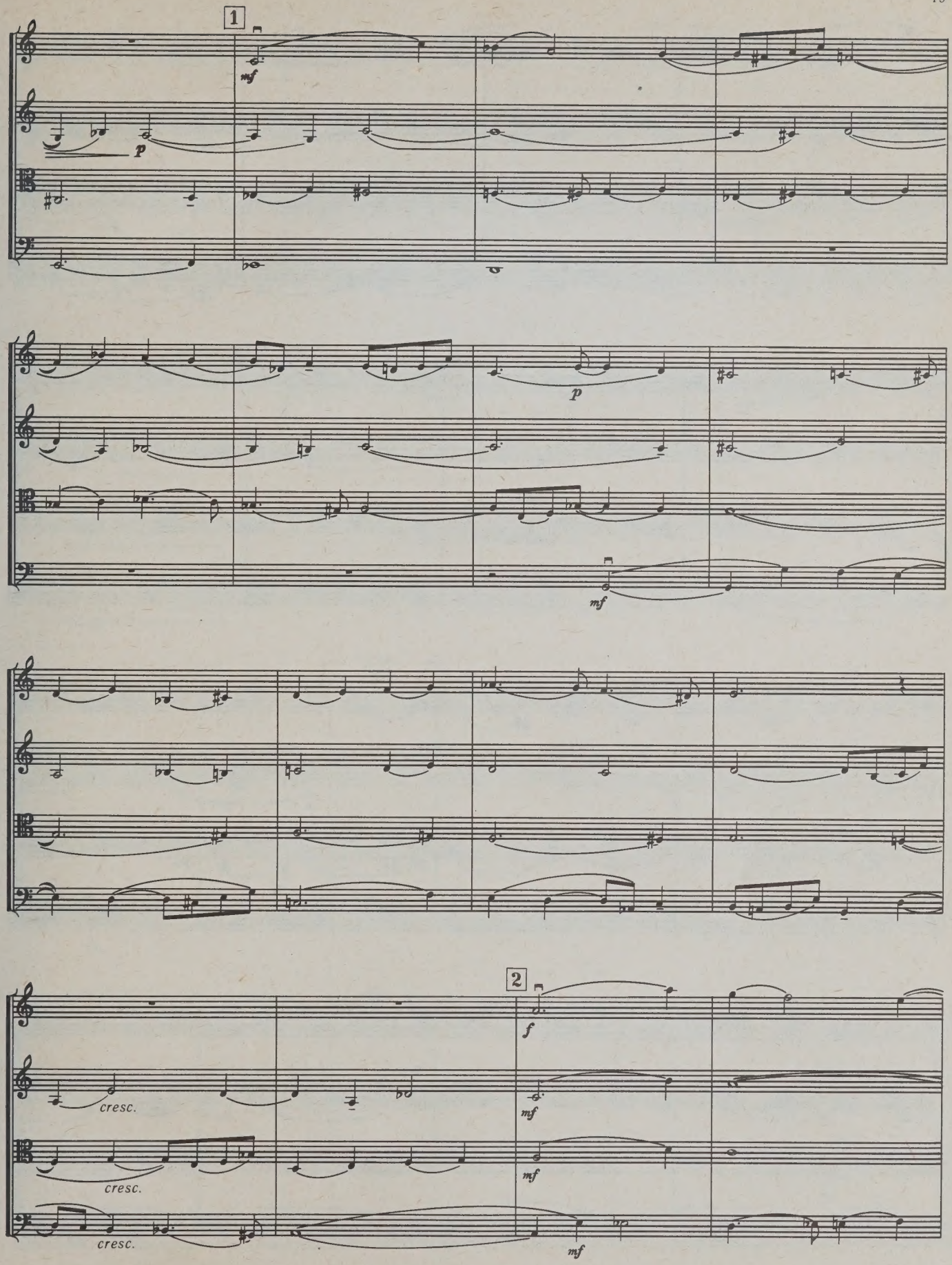


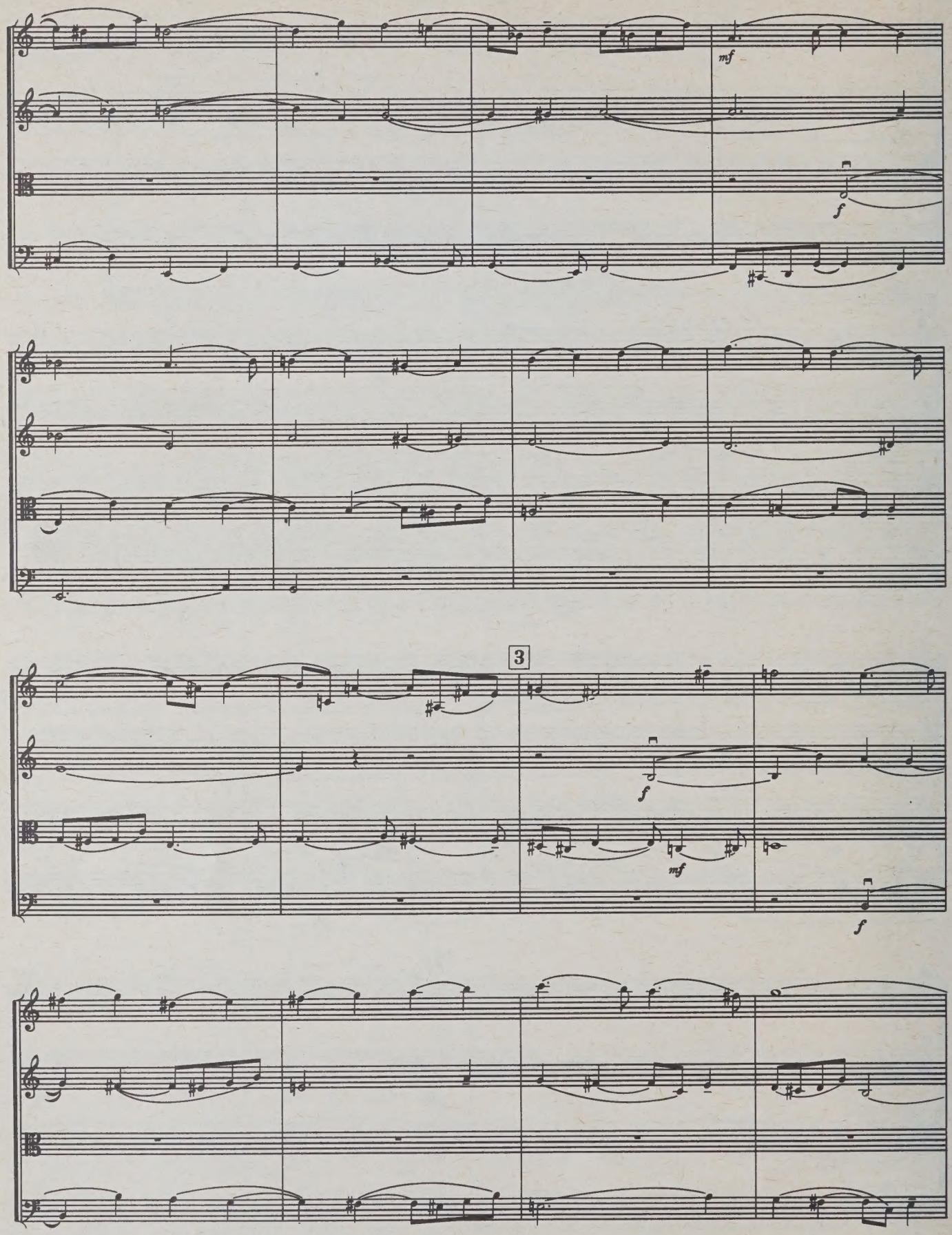

mf
p
3
2

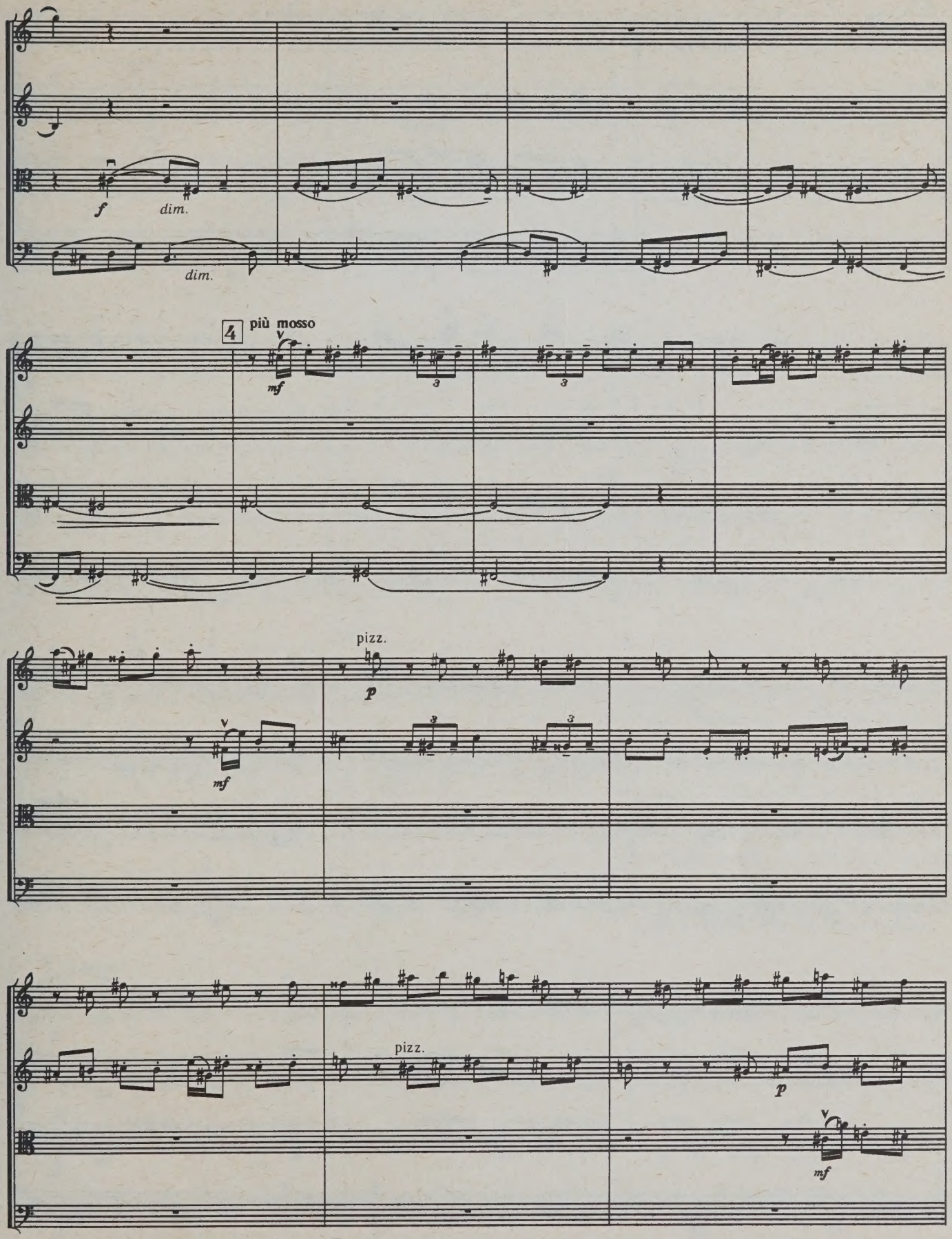

3

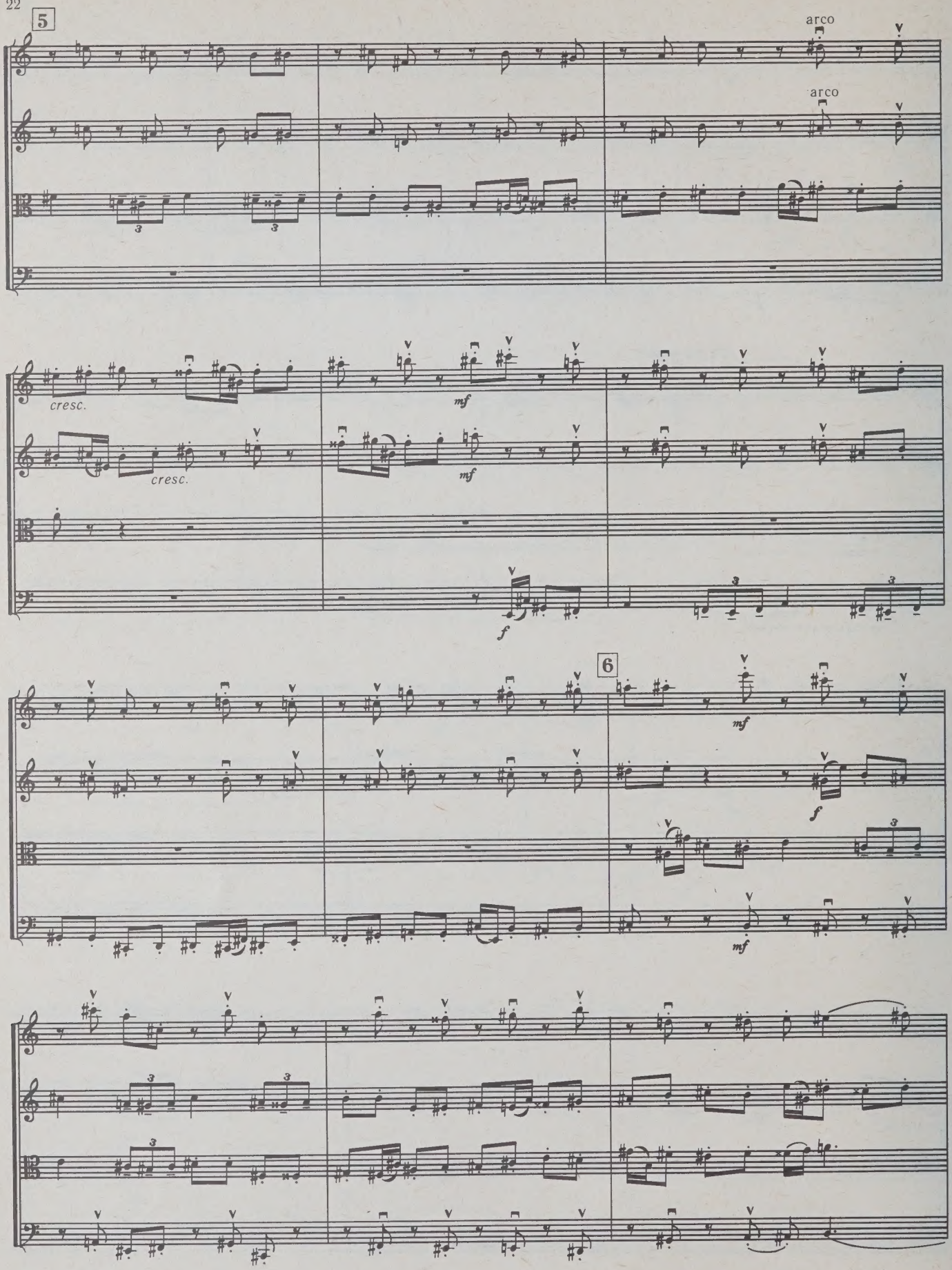
FUGA IV (C)

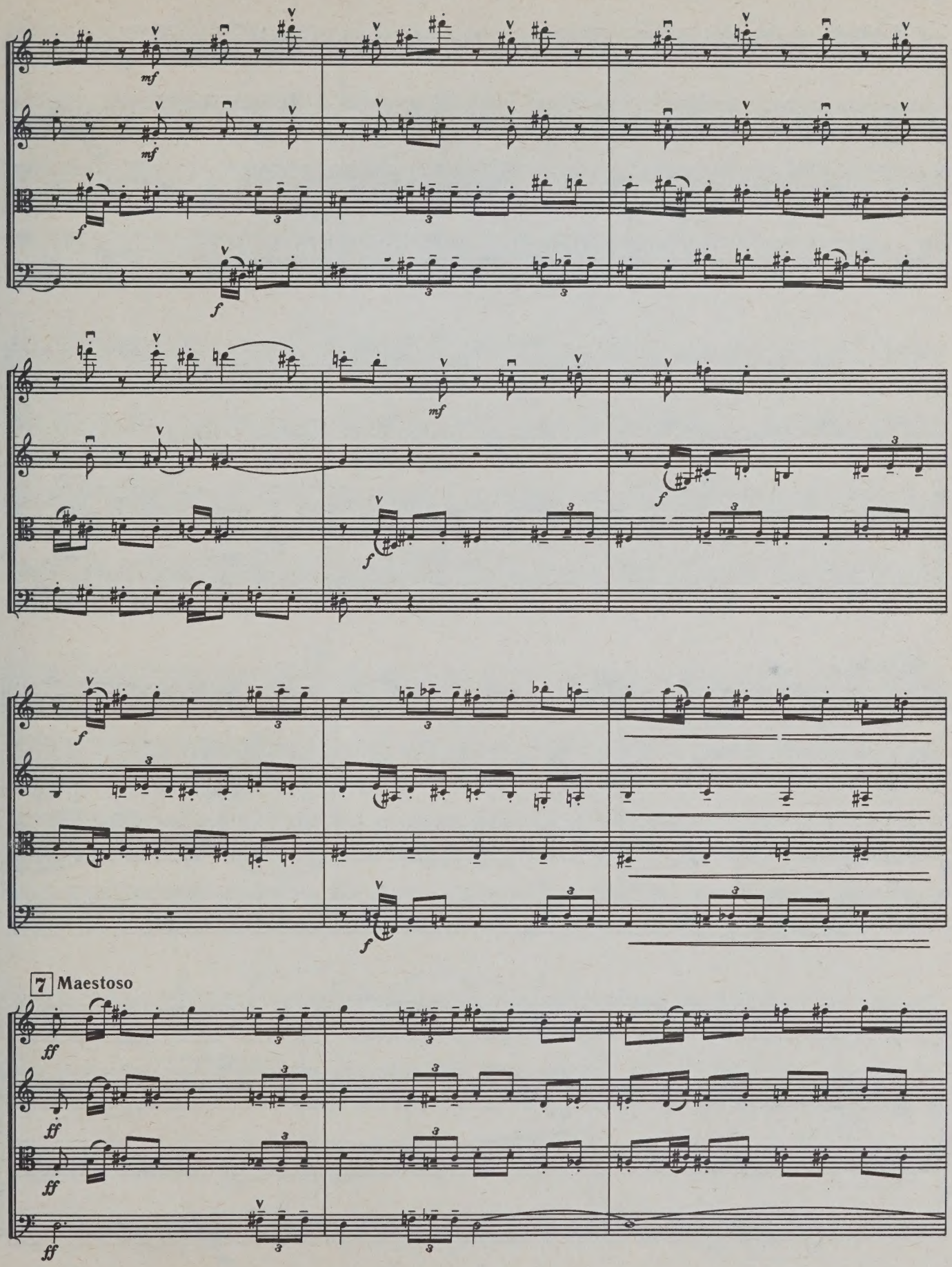

Adagio molto cantabile ♩= 84
Violino I
Violino II
Viola
Violoncello
mf
mf
p
mf
p

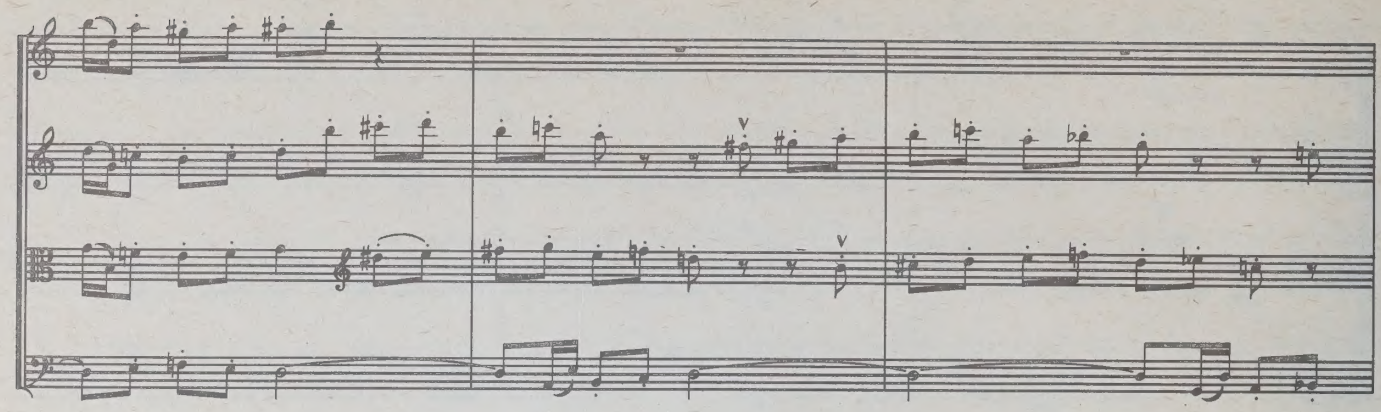

1
mf
p
p
mf
2
f
cresc.
mf
cresc.
mf
cresc.
mf

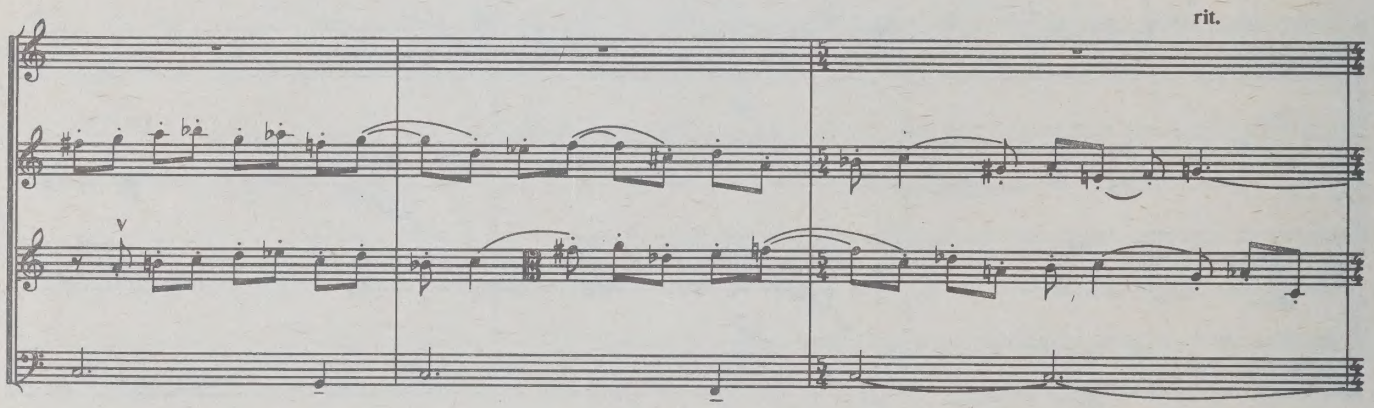

mf
f
3
f
mf
f

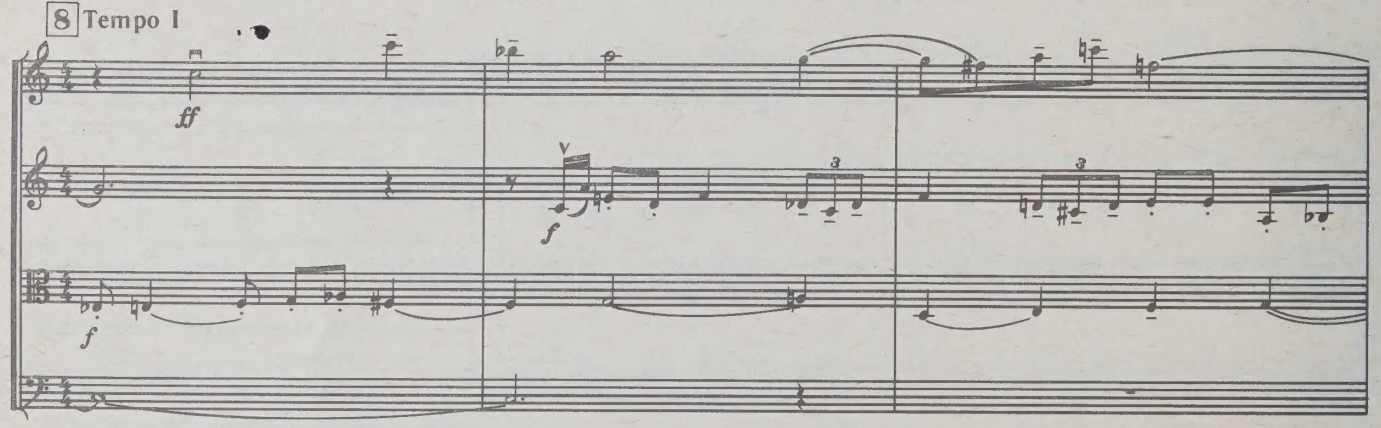

f
dim.
dim.
4
più mosso
mf
3
3
pizz.
p
mf
3
3
pizz.
p
mf

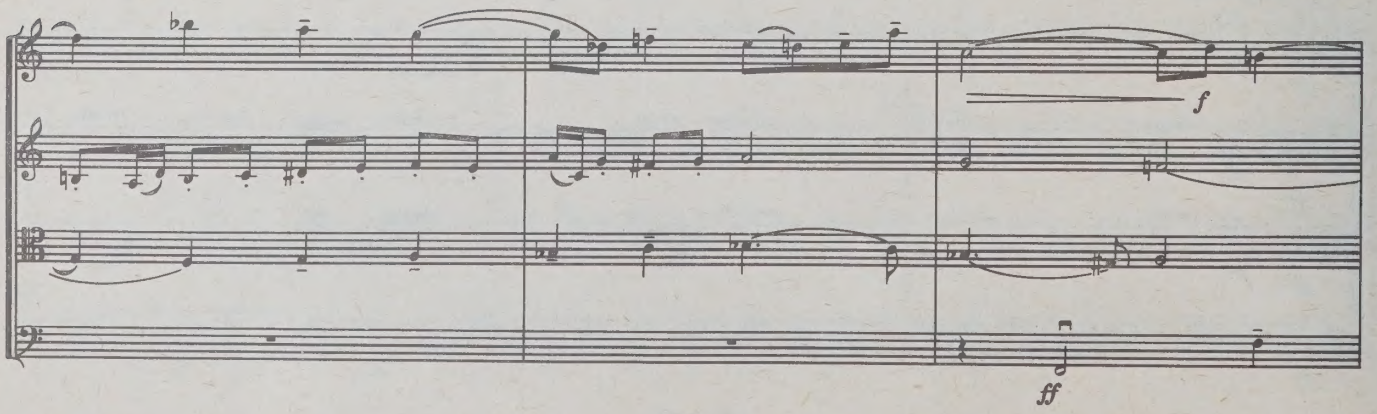

5
arco
arco
cresc.
cresc.
mf
mf
f
6
mf
f
mf

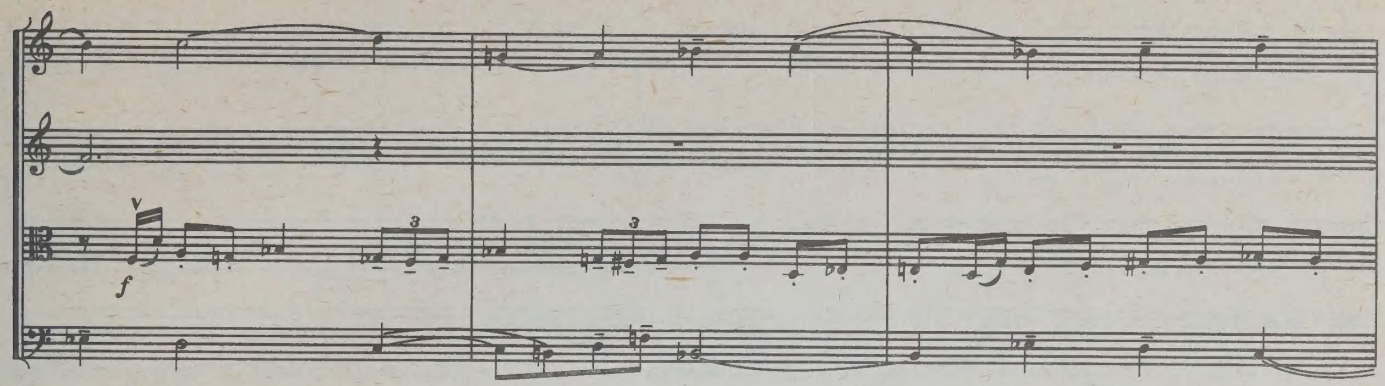

mf
mf
f
f
mf
f
f
f
f
7 Maestoso
ff
ff
ff
ff

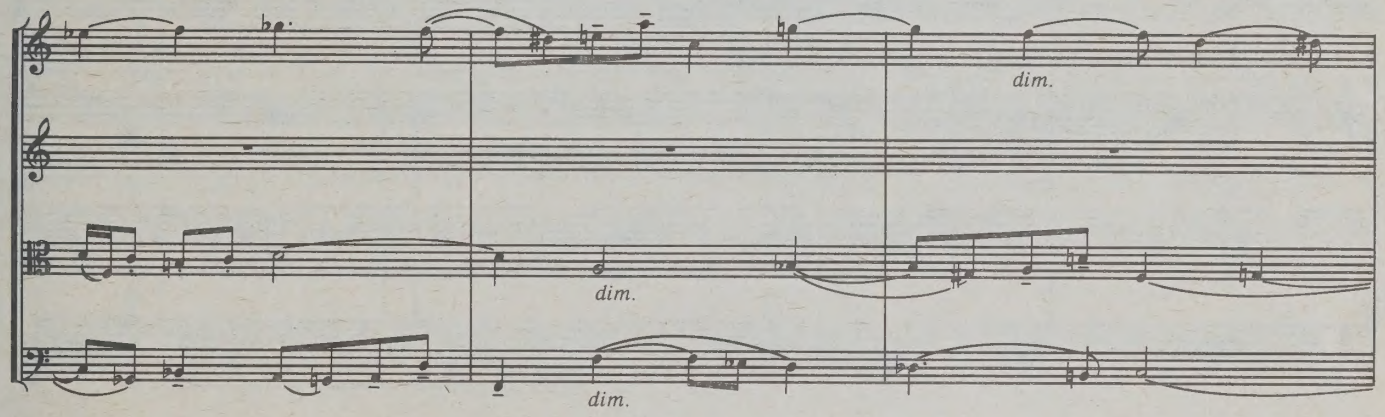


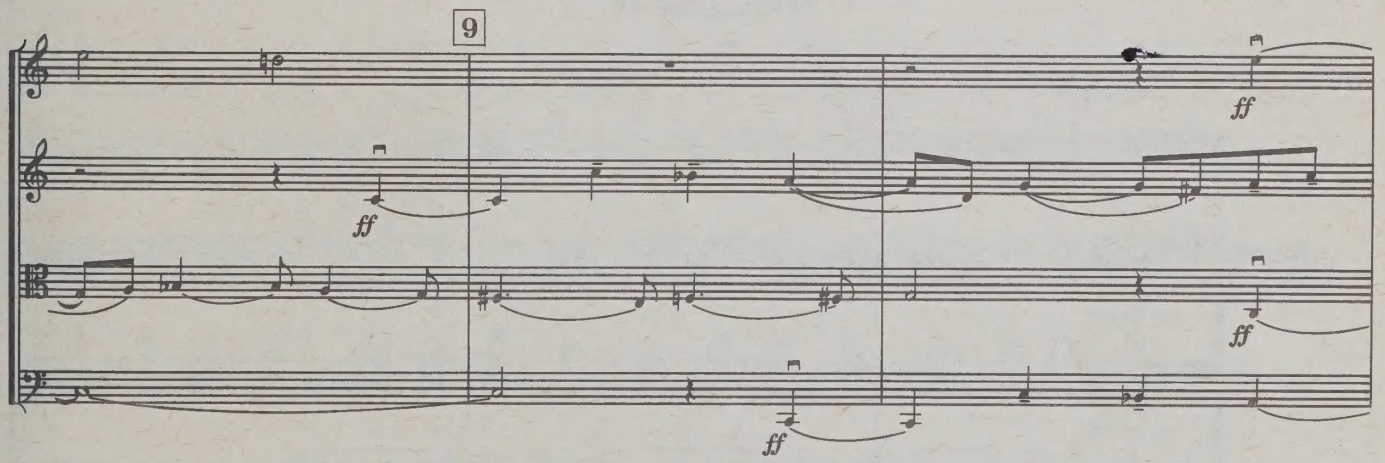

rit.

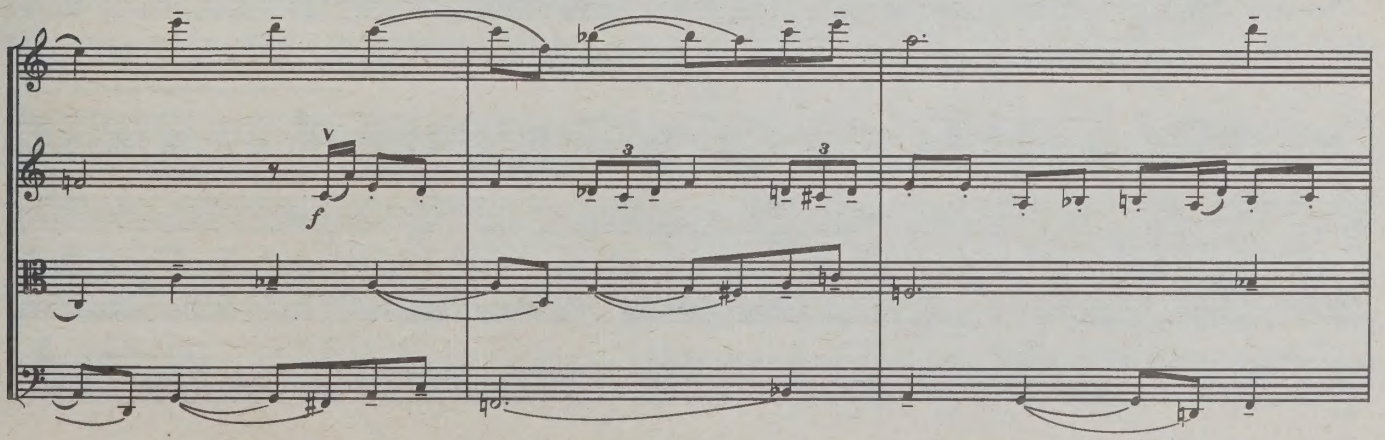

8 Tempo I
ff
f
f

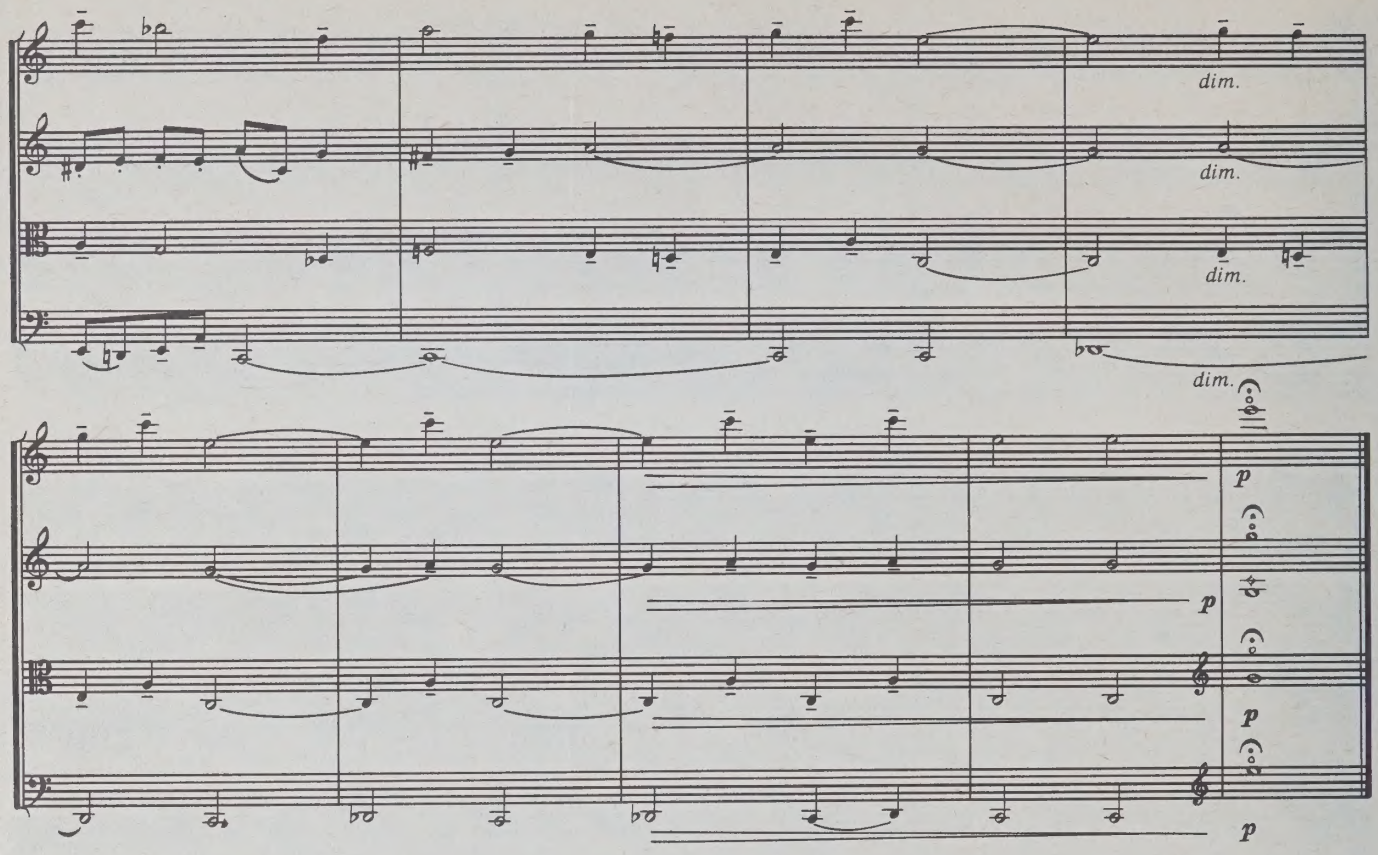

f
ff


f

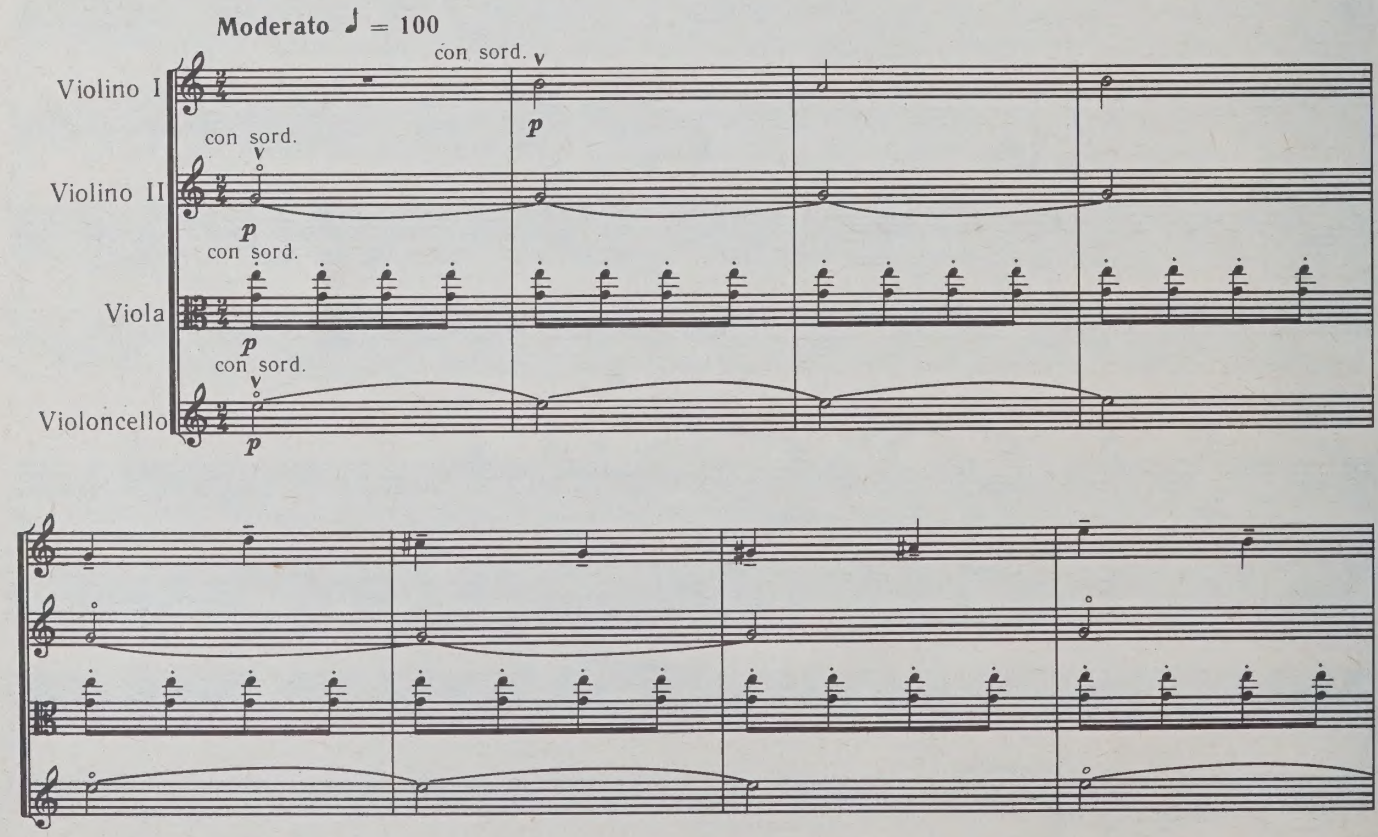

dim.
dim.
dim.

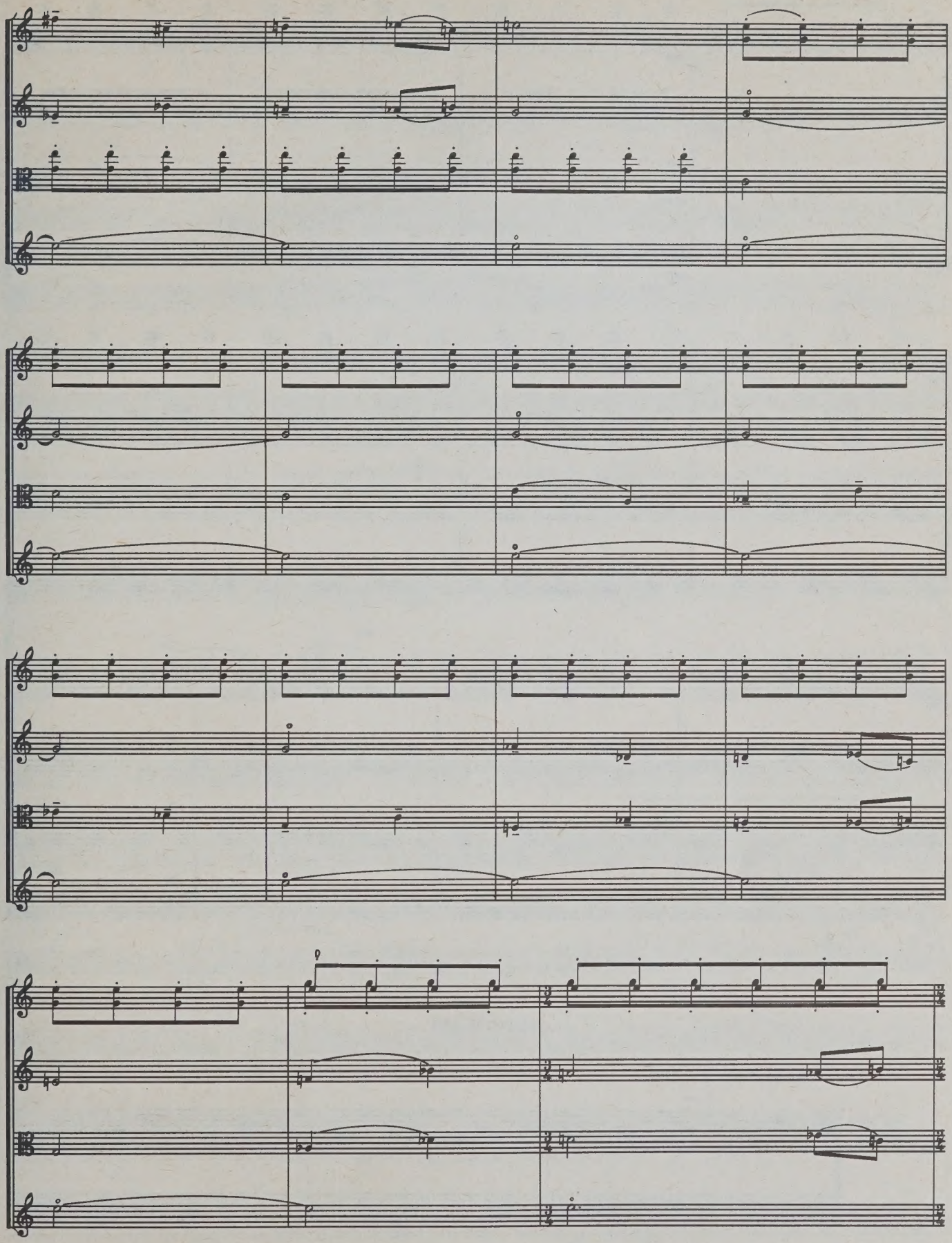

9
ff
ff
ff
ff


f



VARIAZIONE IV





pp

pp

pp

pp

rit.

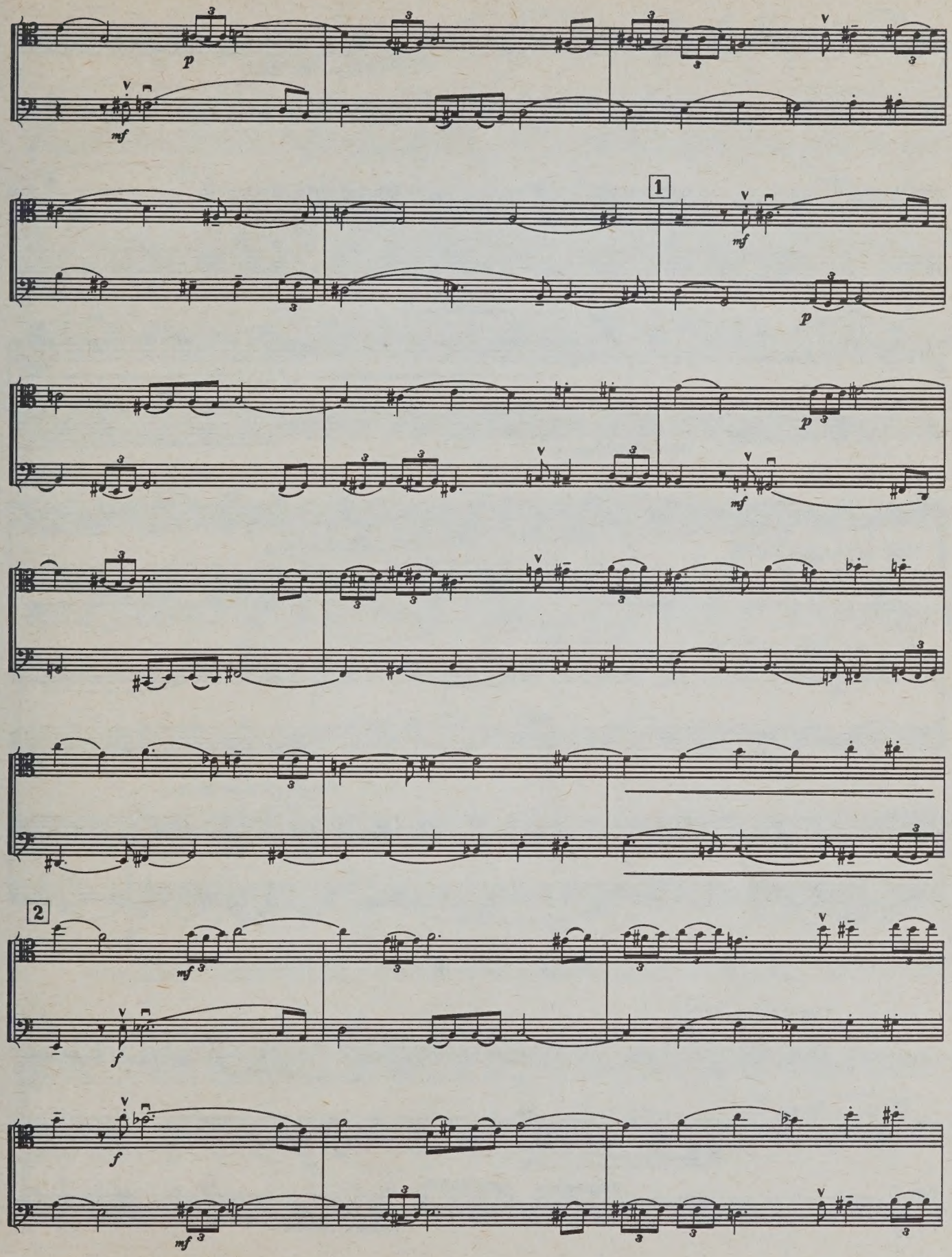
FUGA V (E)

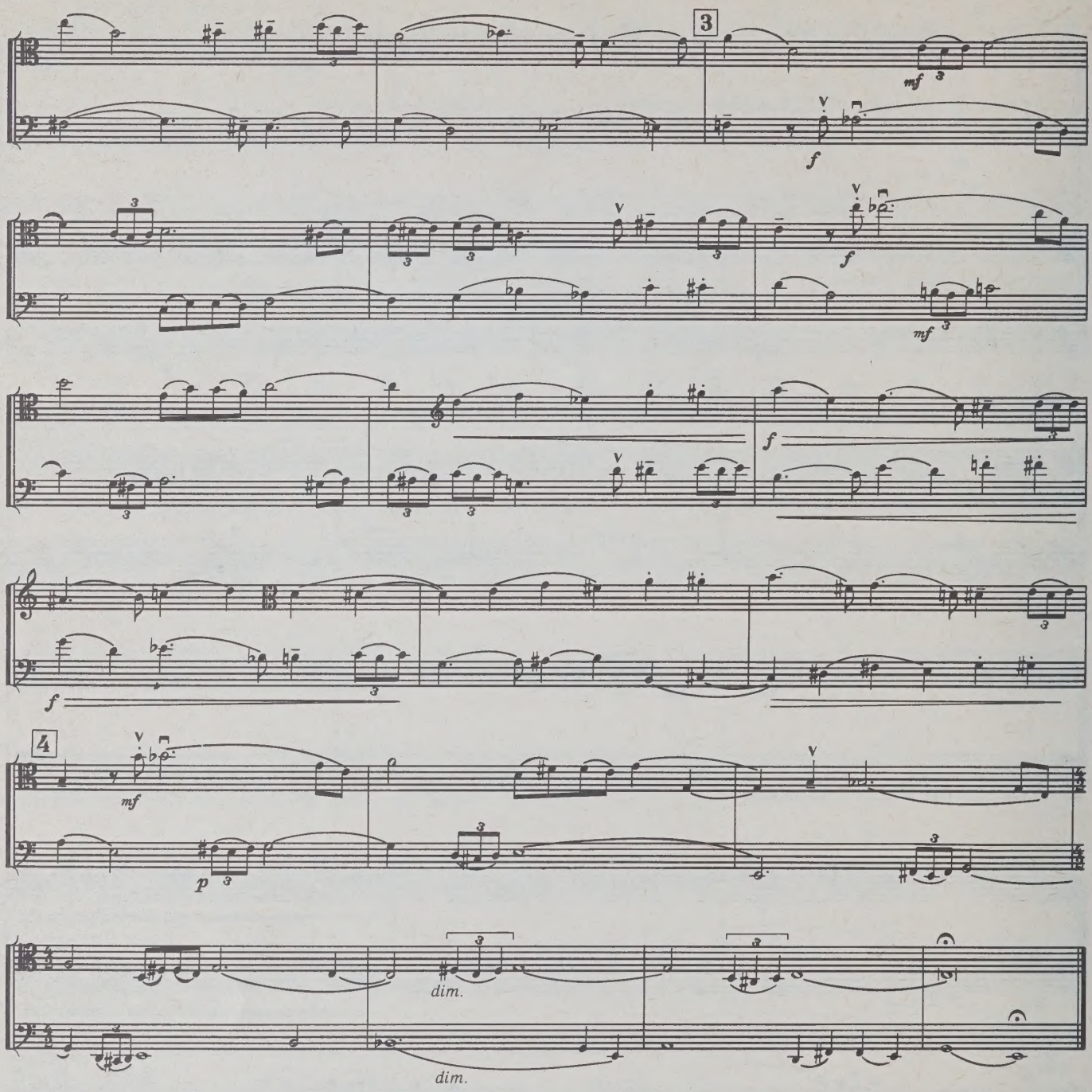
Andantino ♩= 104

Viola

mf

Violoncello

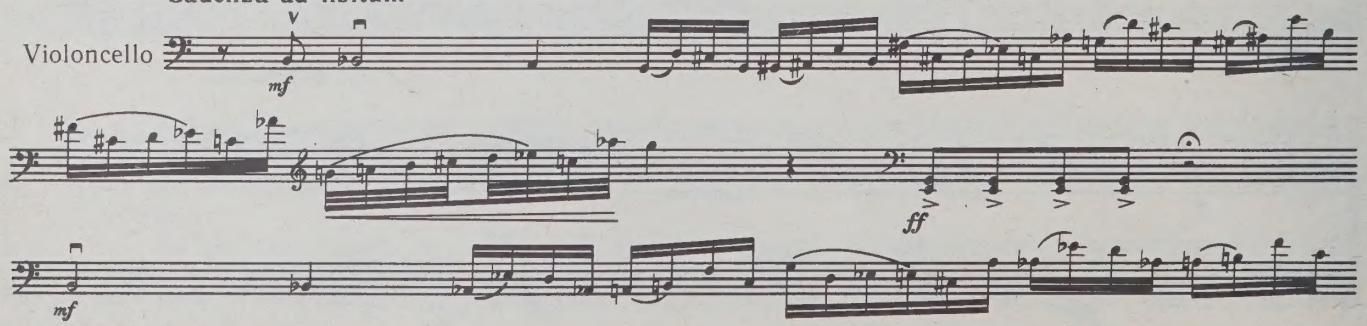

p
mf
1
mf
p
p
mf
2
mf
f
f
mf

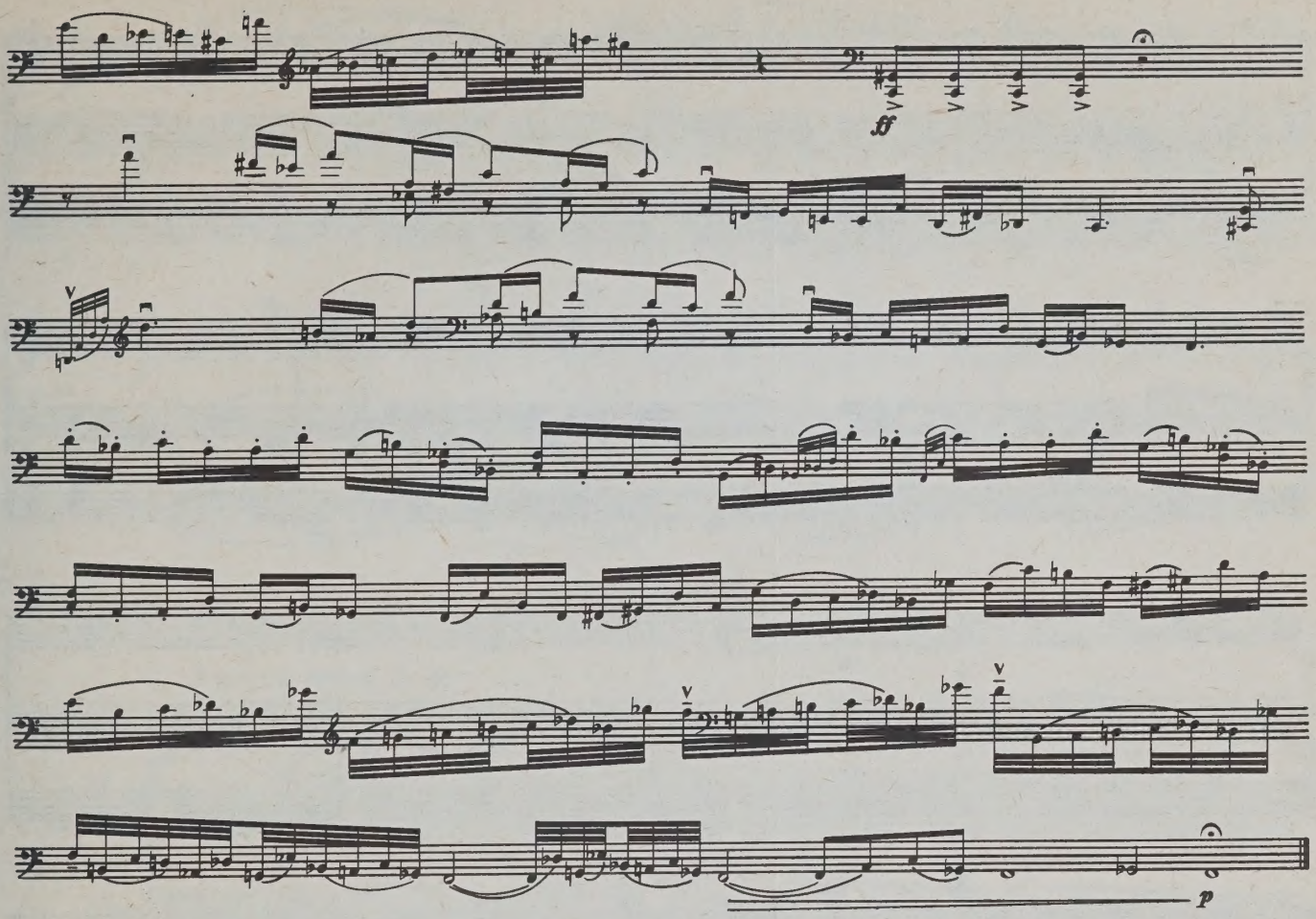


VARIAZIONE V

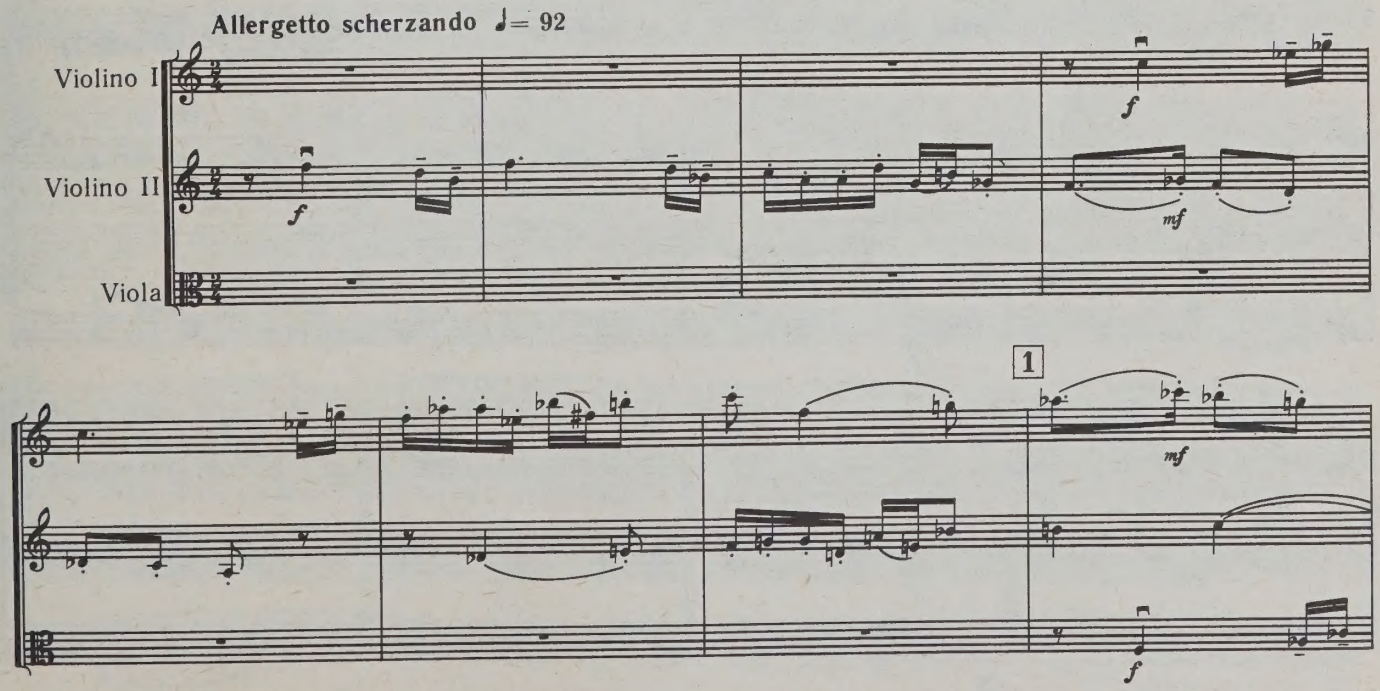
Cadenza ad libitum

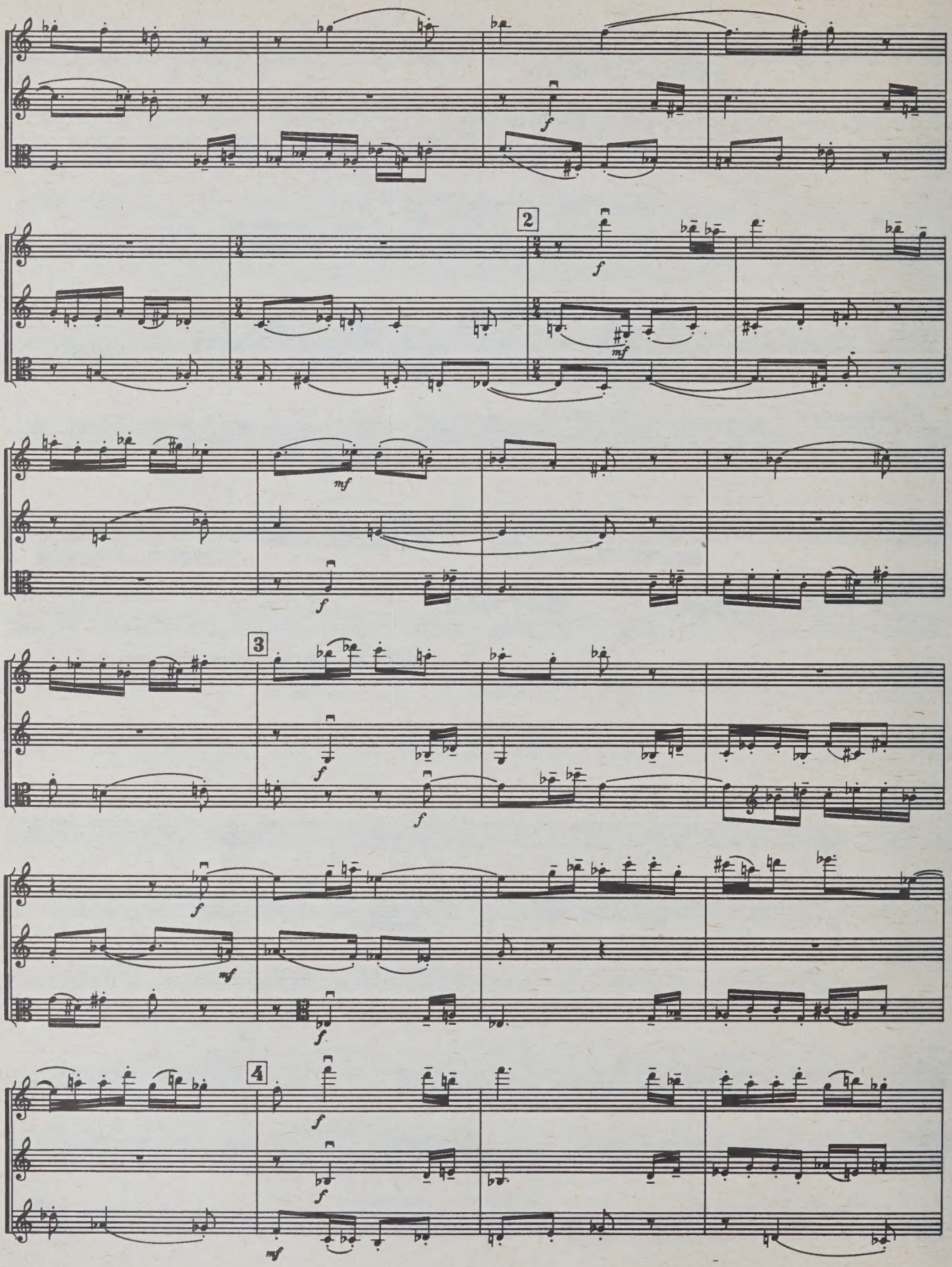
Violoncello

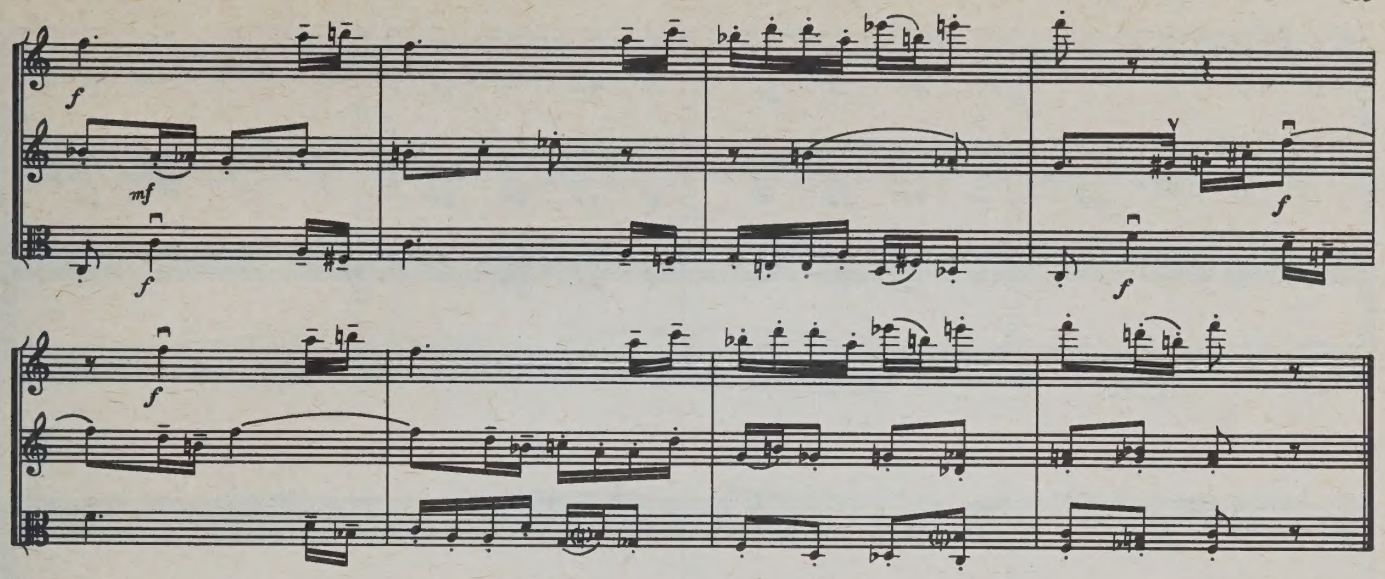



ff
p

FUGA VI (F)


Allergetto scherzando ♩= 92
Violino I
Violino II
Viola
f
mf
1


2
3
4



VARIAZIONE VI

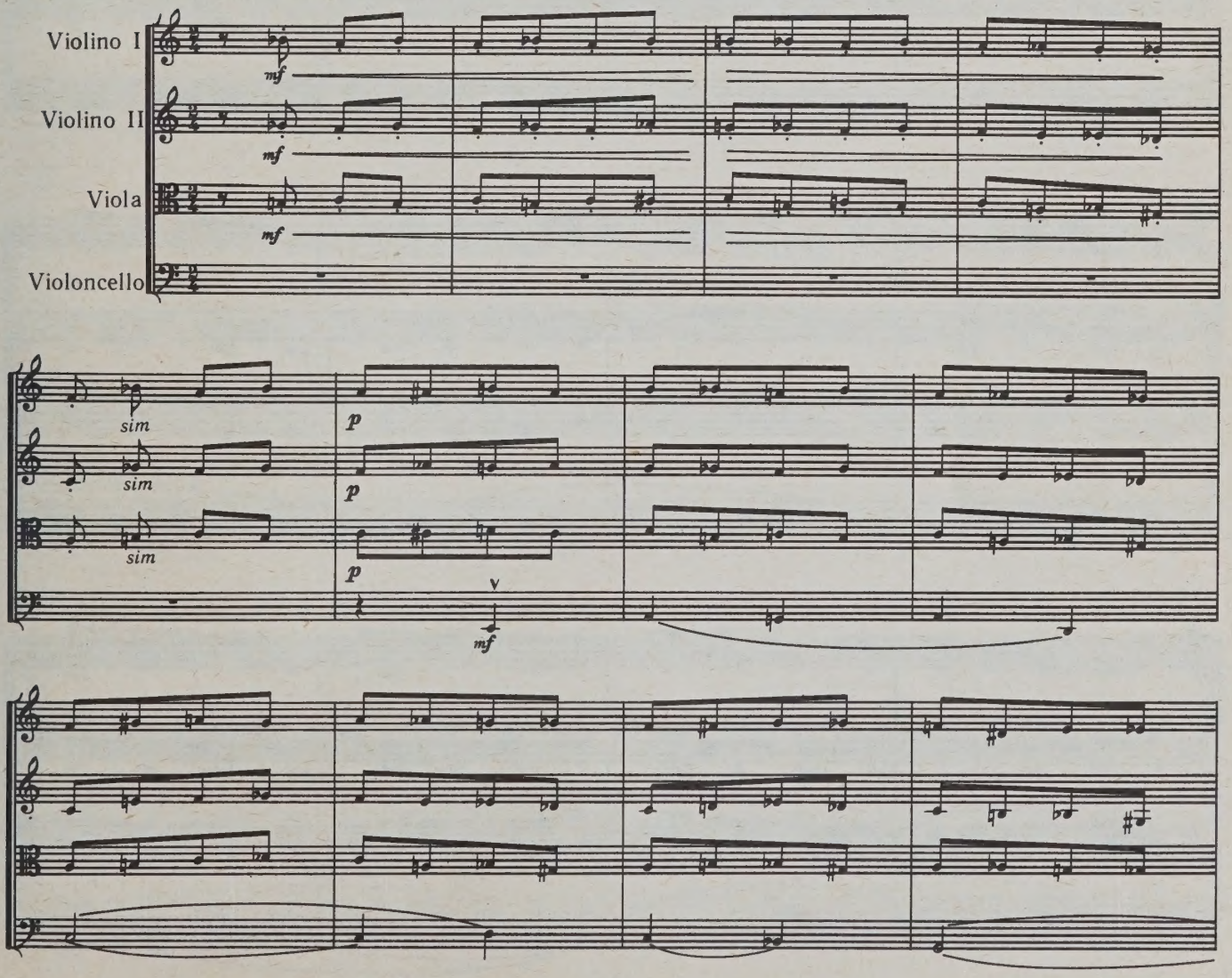
L'istesso tempo ♩= 92

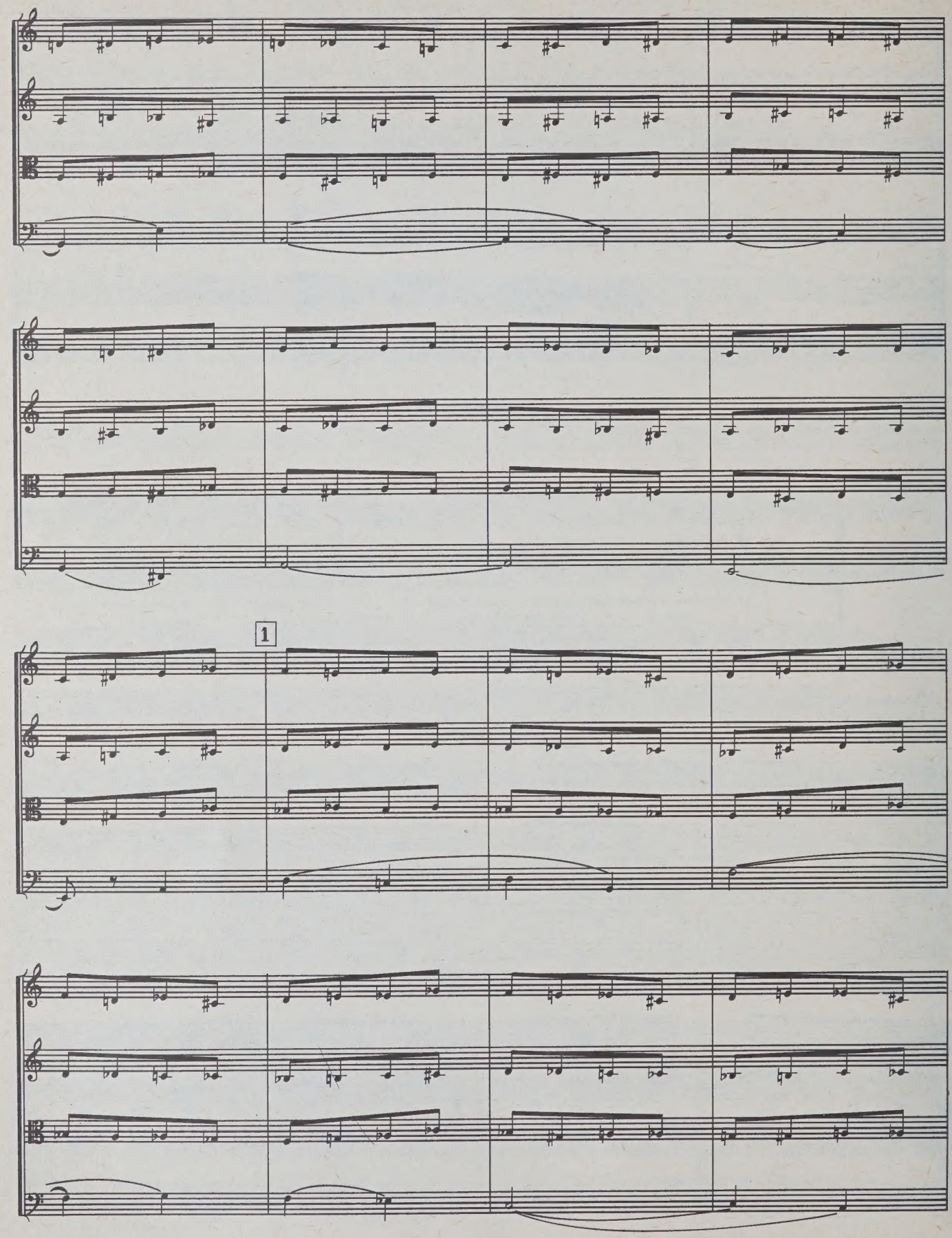
Violino I

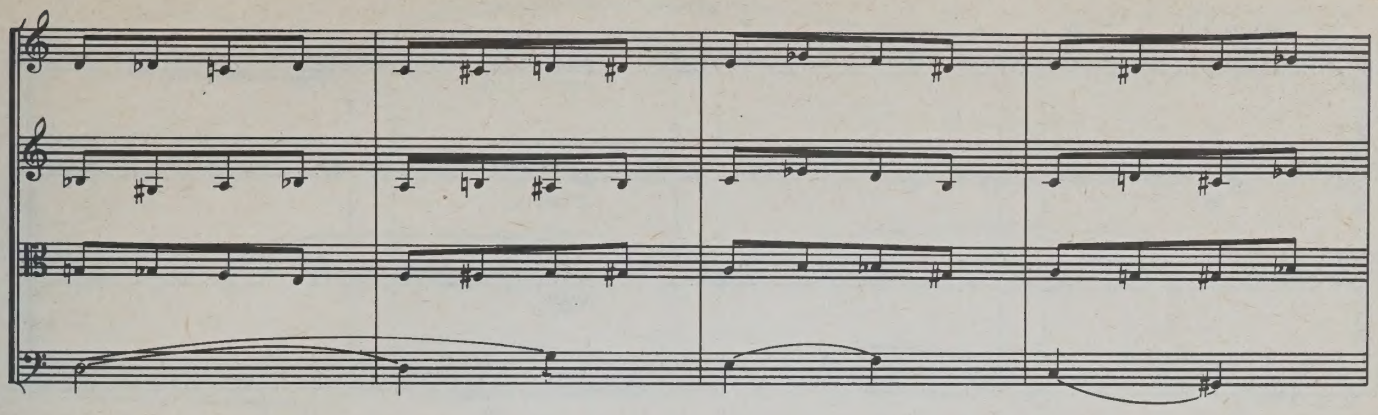
Violino II

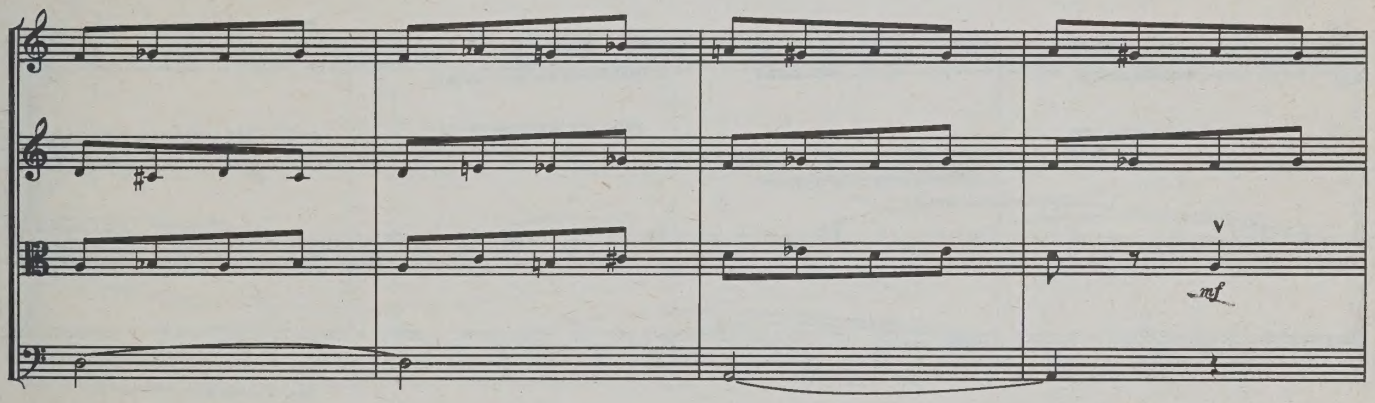
Viola

Violoncello

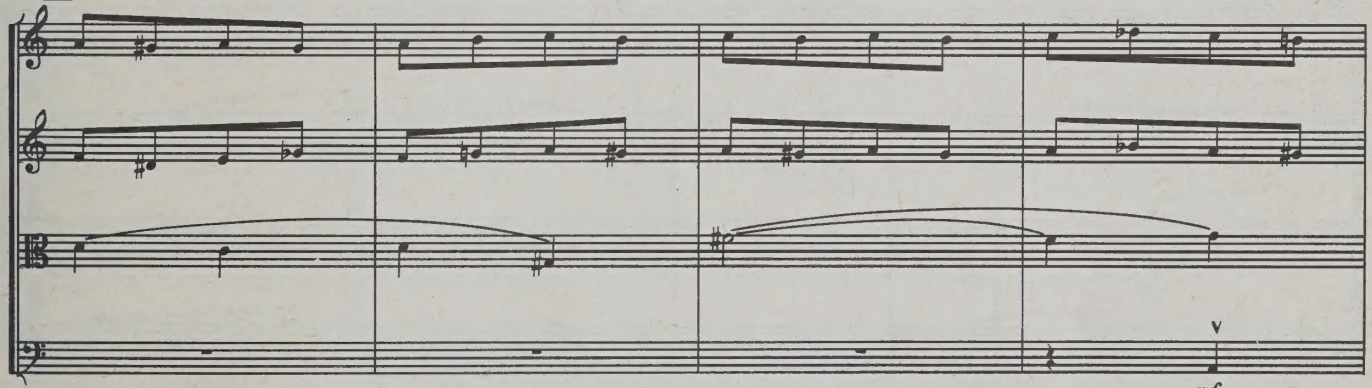


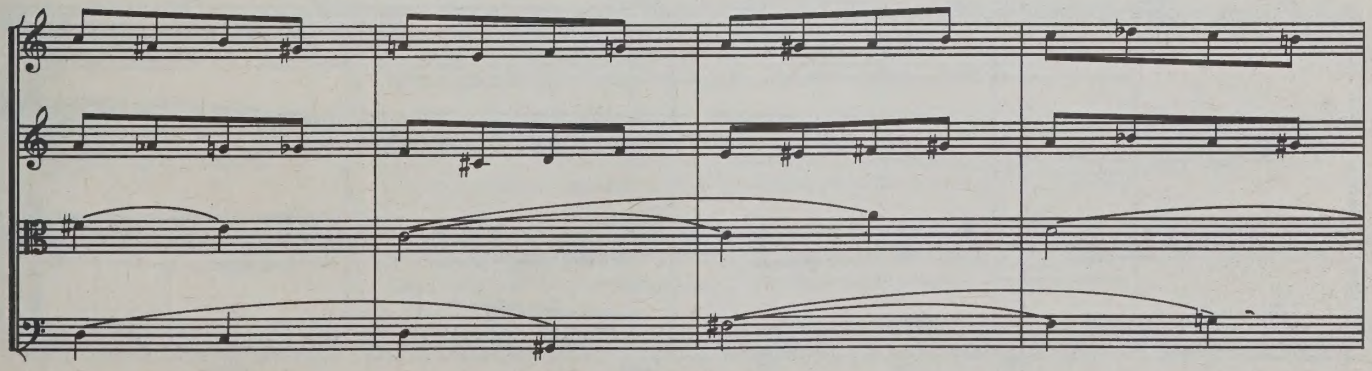

1

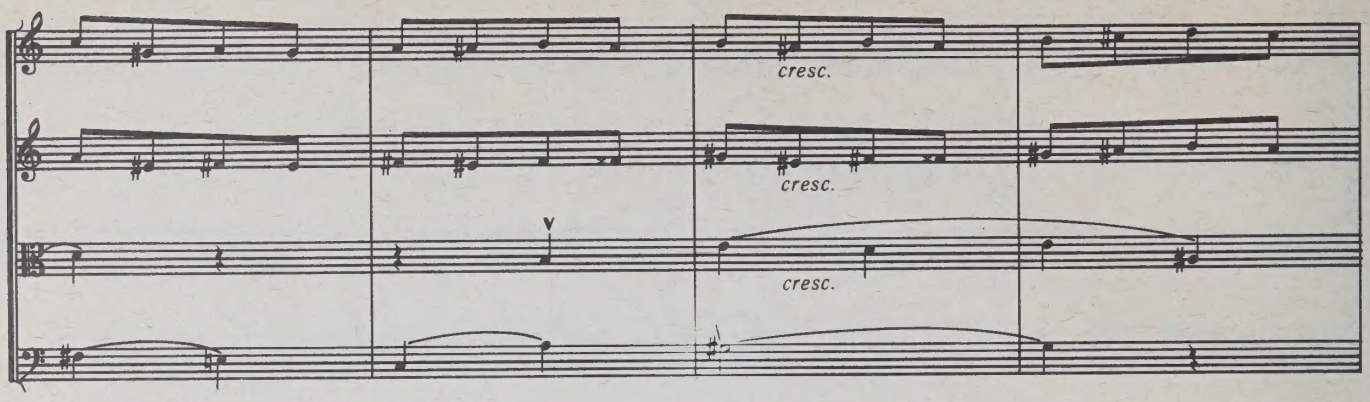


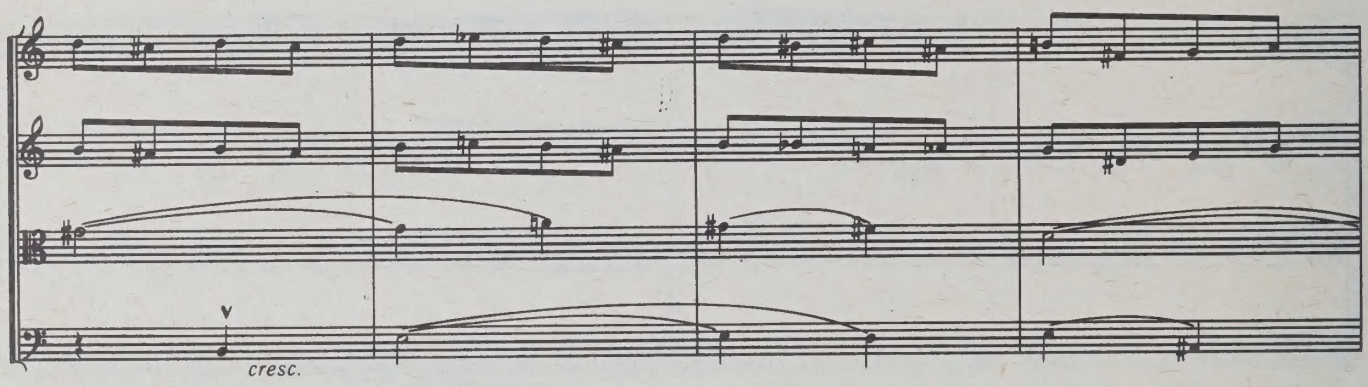


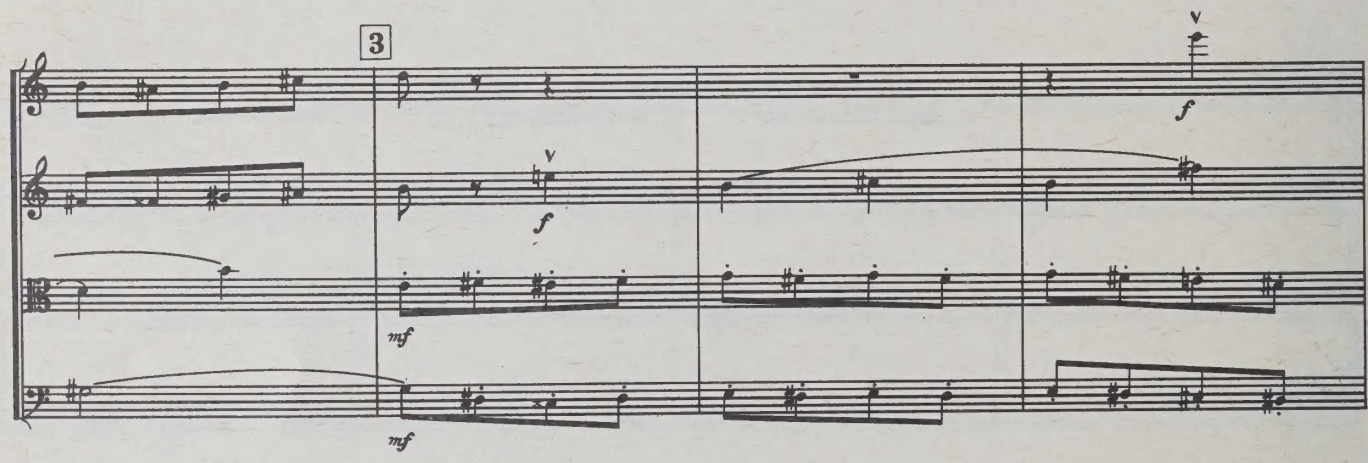
2

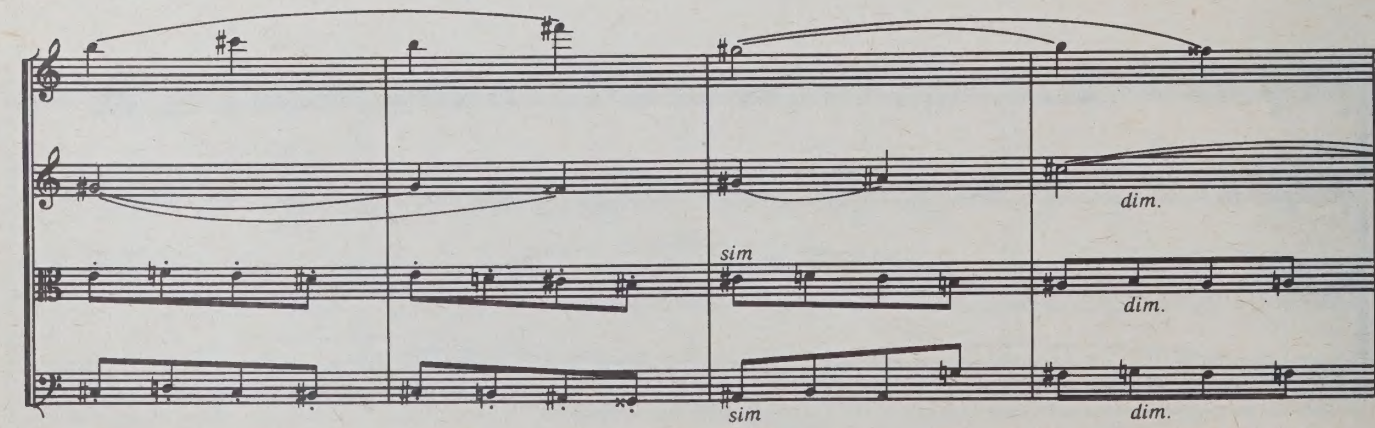


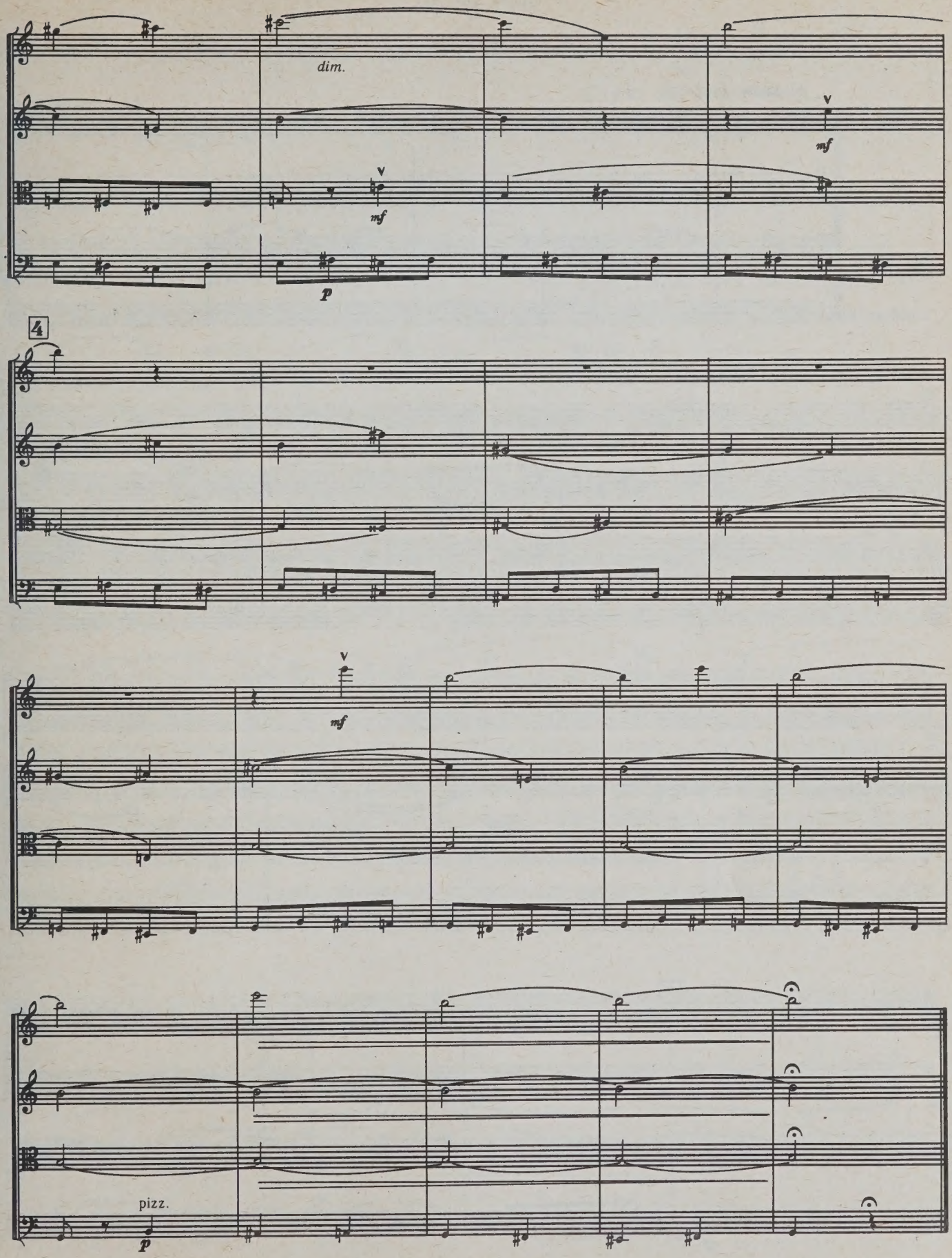



cresc.
cresc.
cresc.

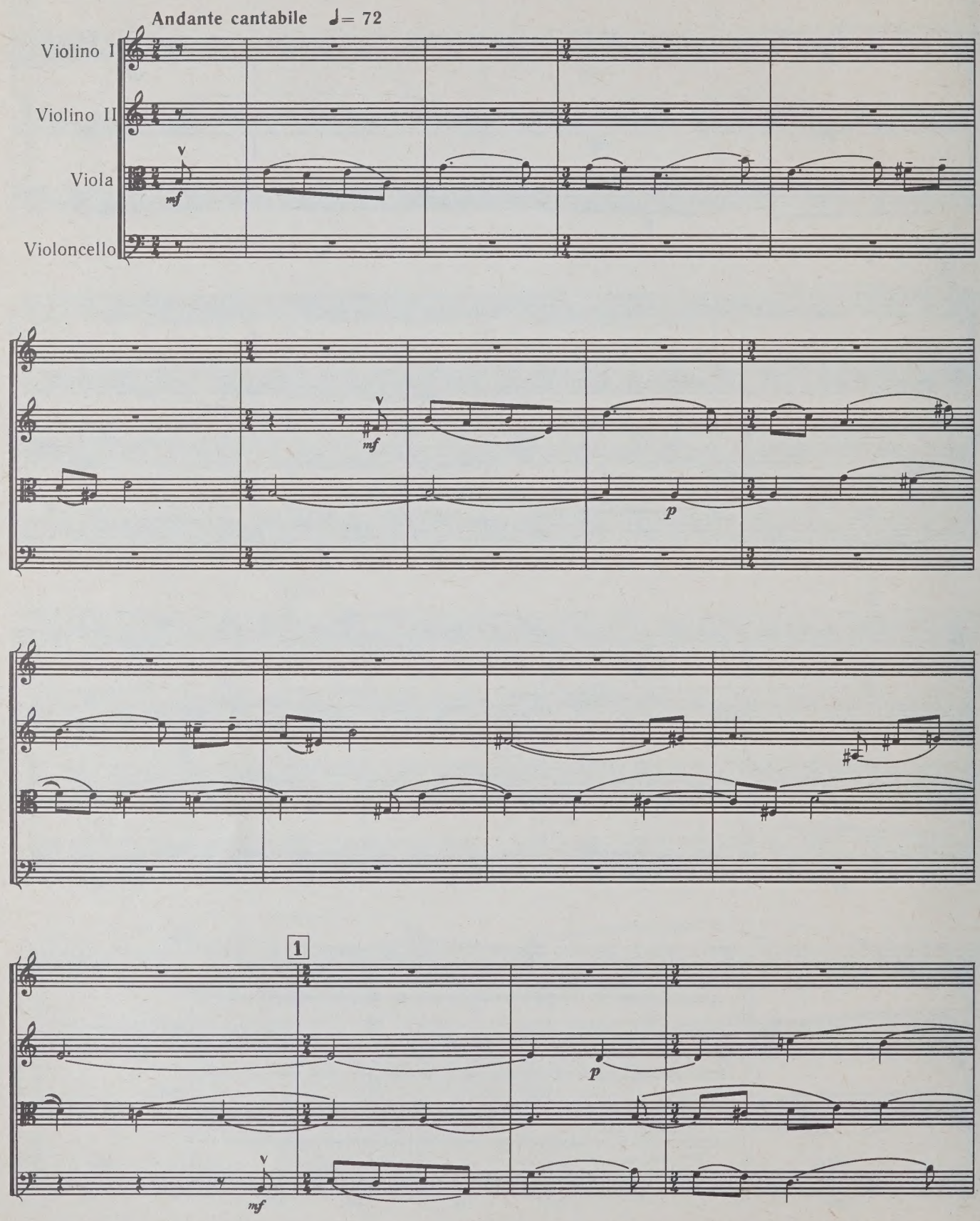

cresc.

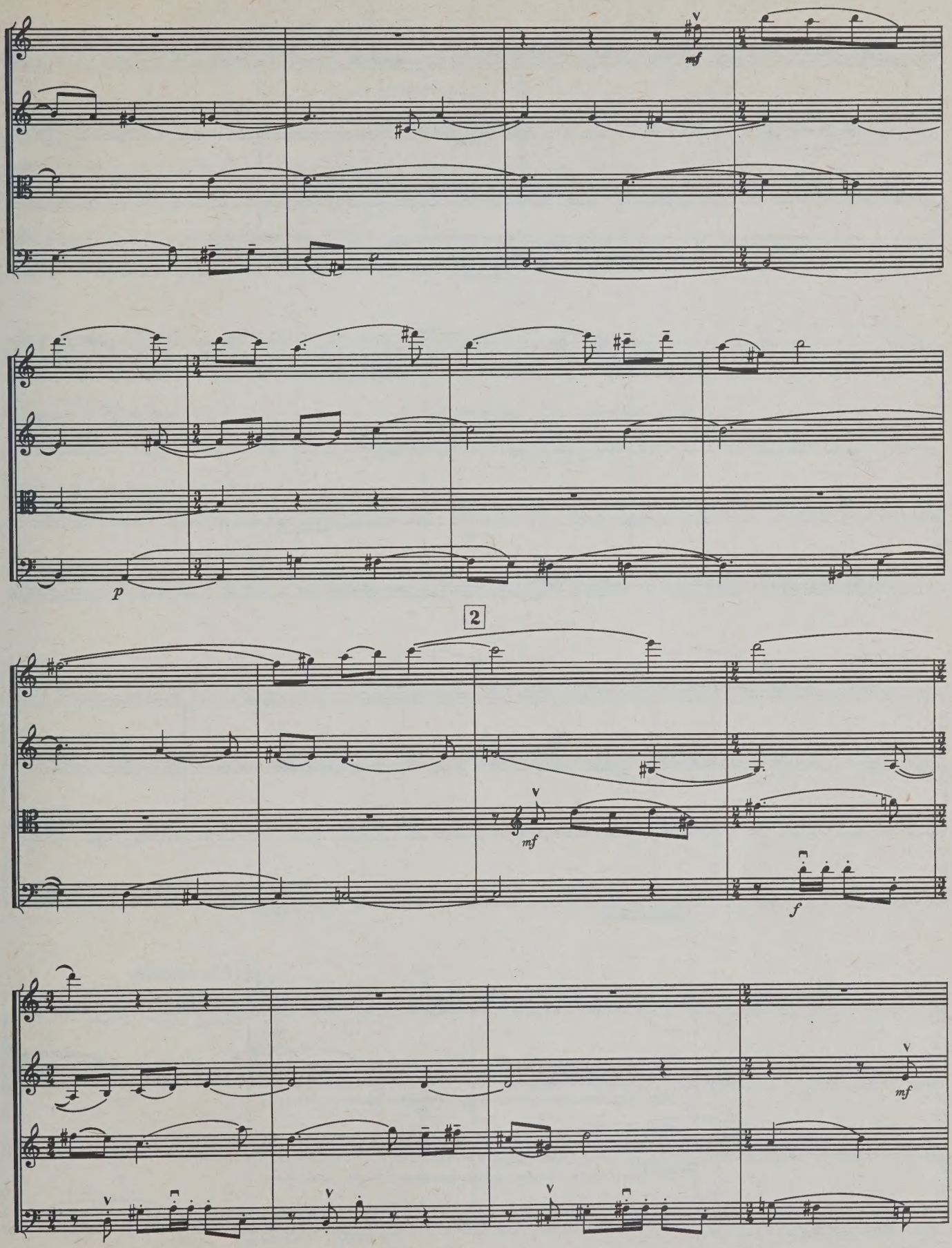

3
f
f
mf
mf

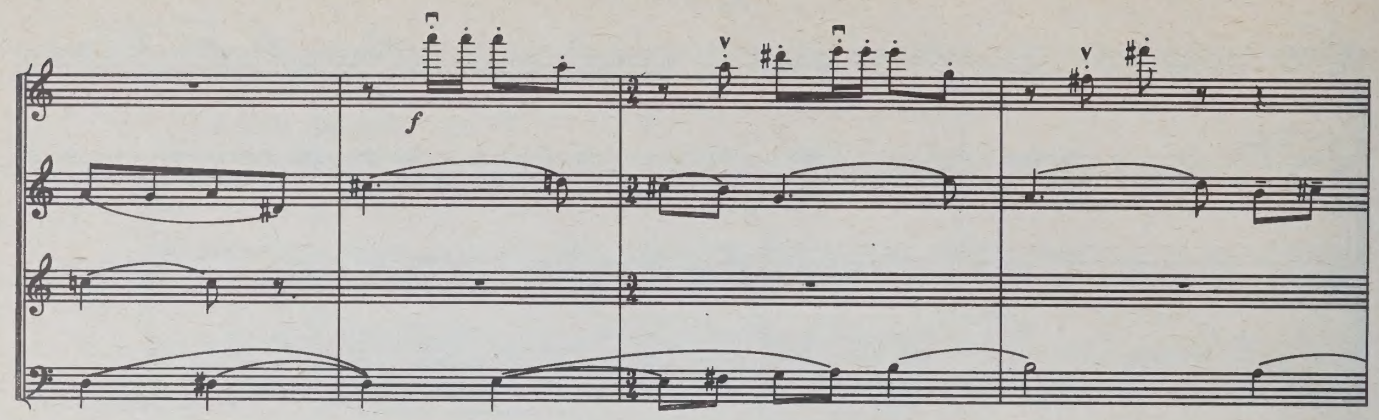

sim
sim
dim.
dim.
dim.

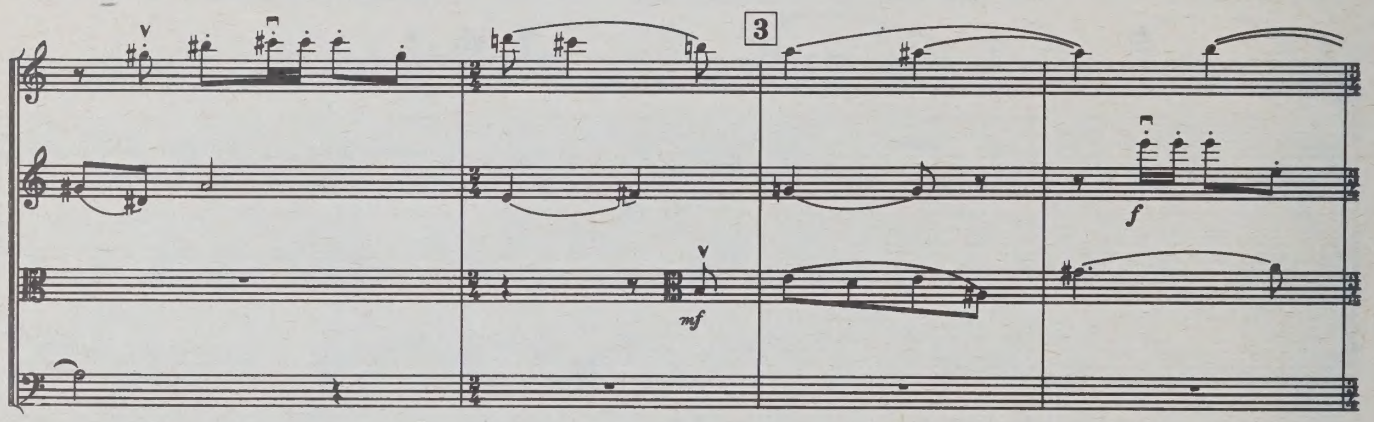

dim.
mf
mf
p
4
mf
pizz.
p

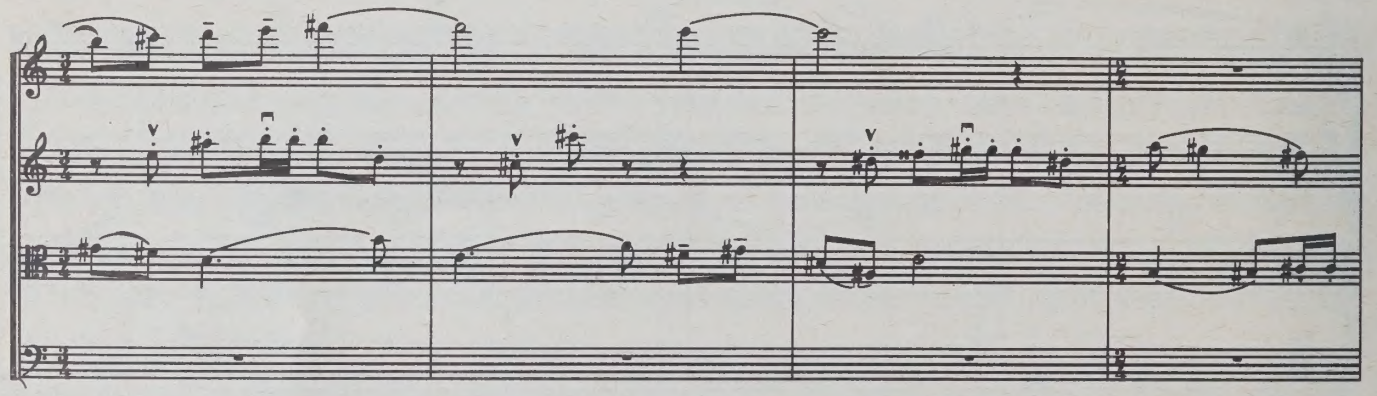
FUGA VII (H)

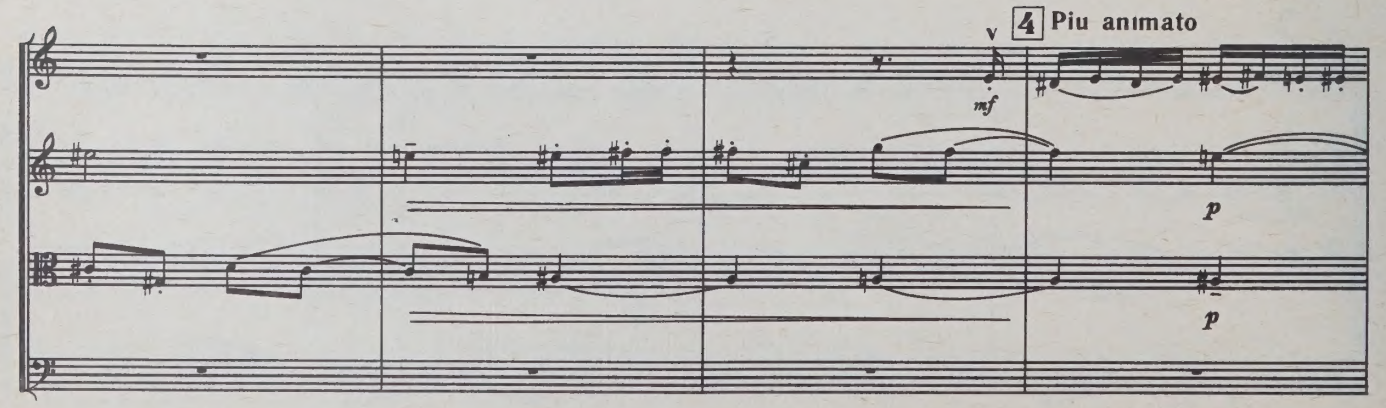

Andante cantabile ♩= 72
Violino I
Violino II
Viola
Violoncello
mf
p
1

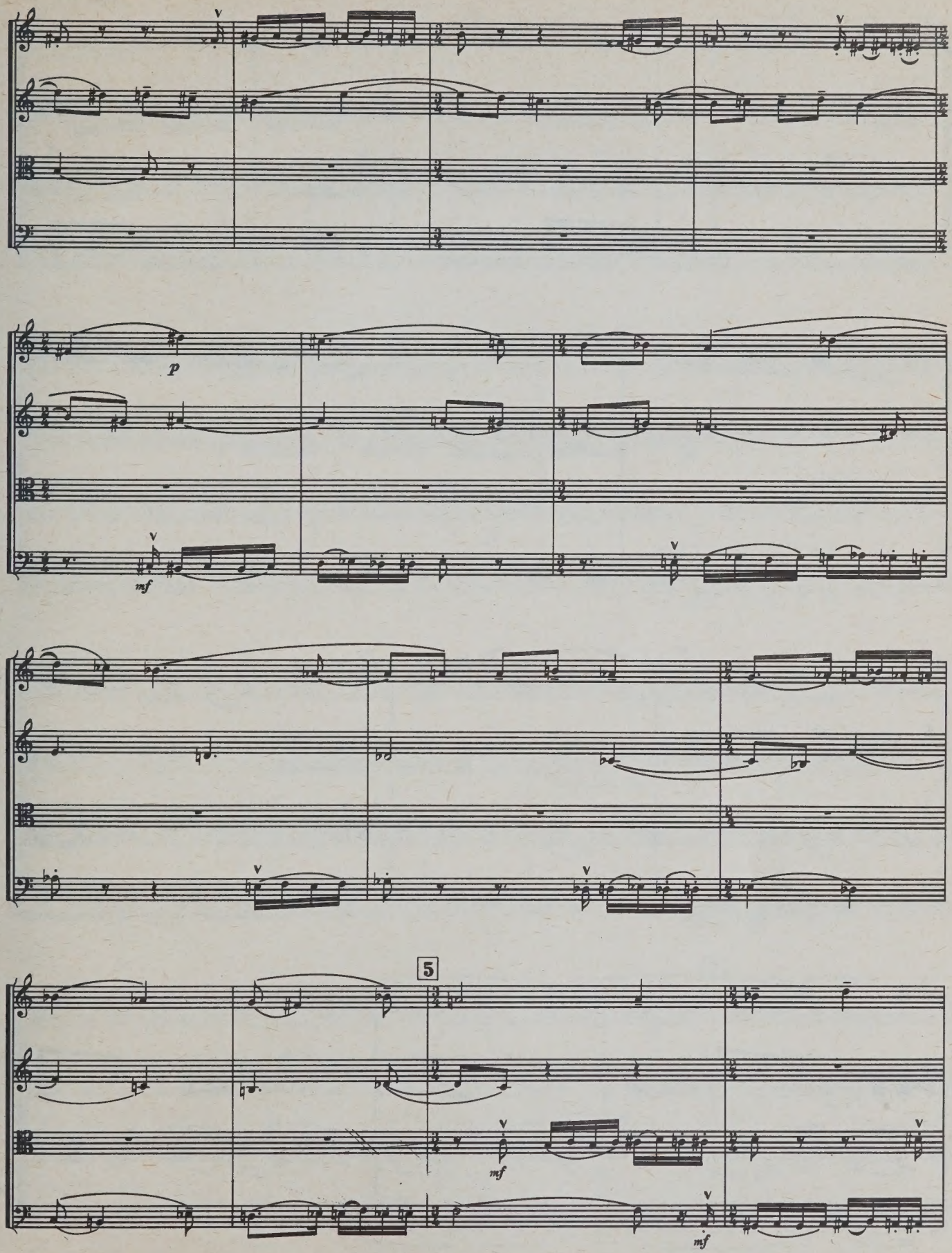

mf
p
2
mf
f
mf

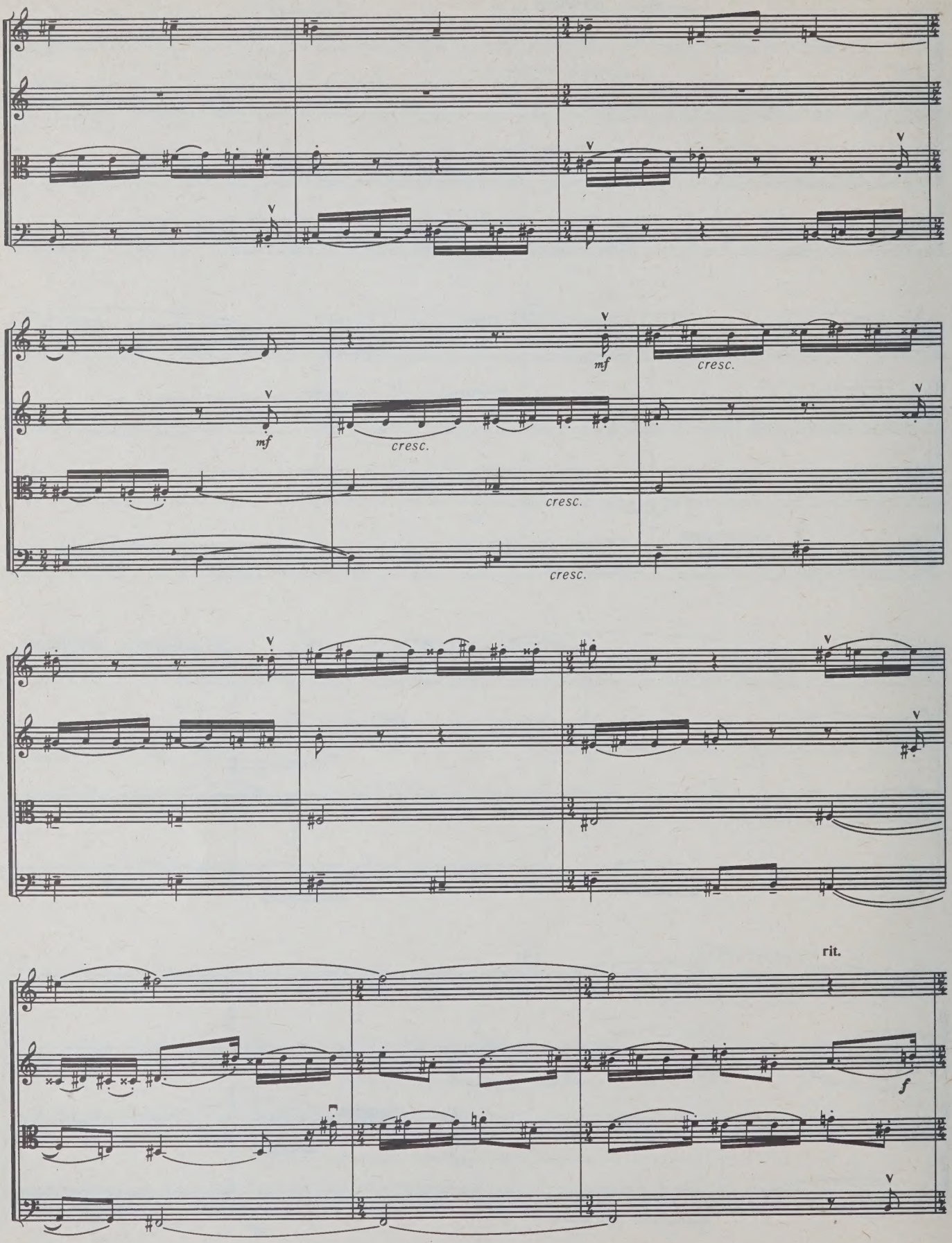

f

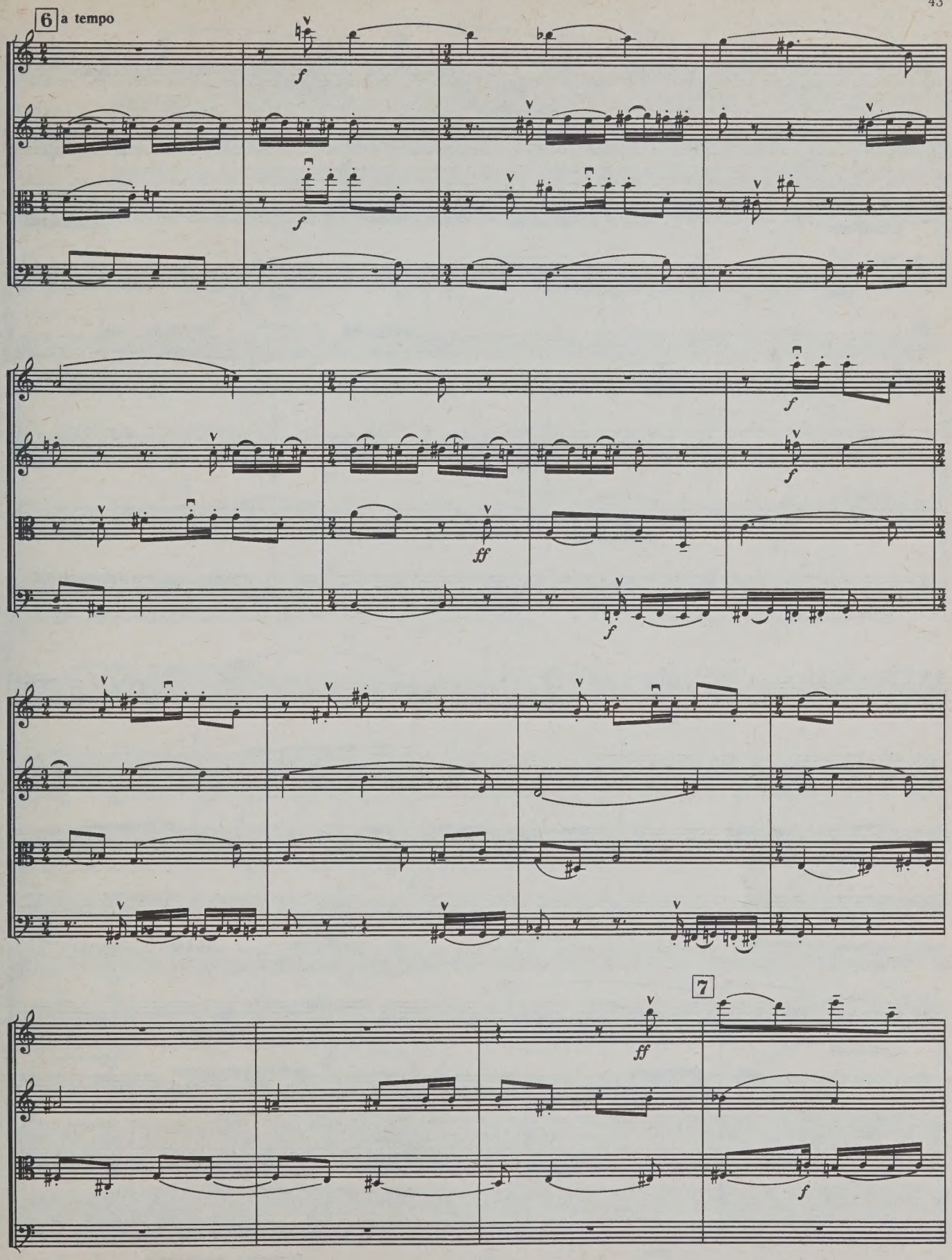

3
mf
f

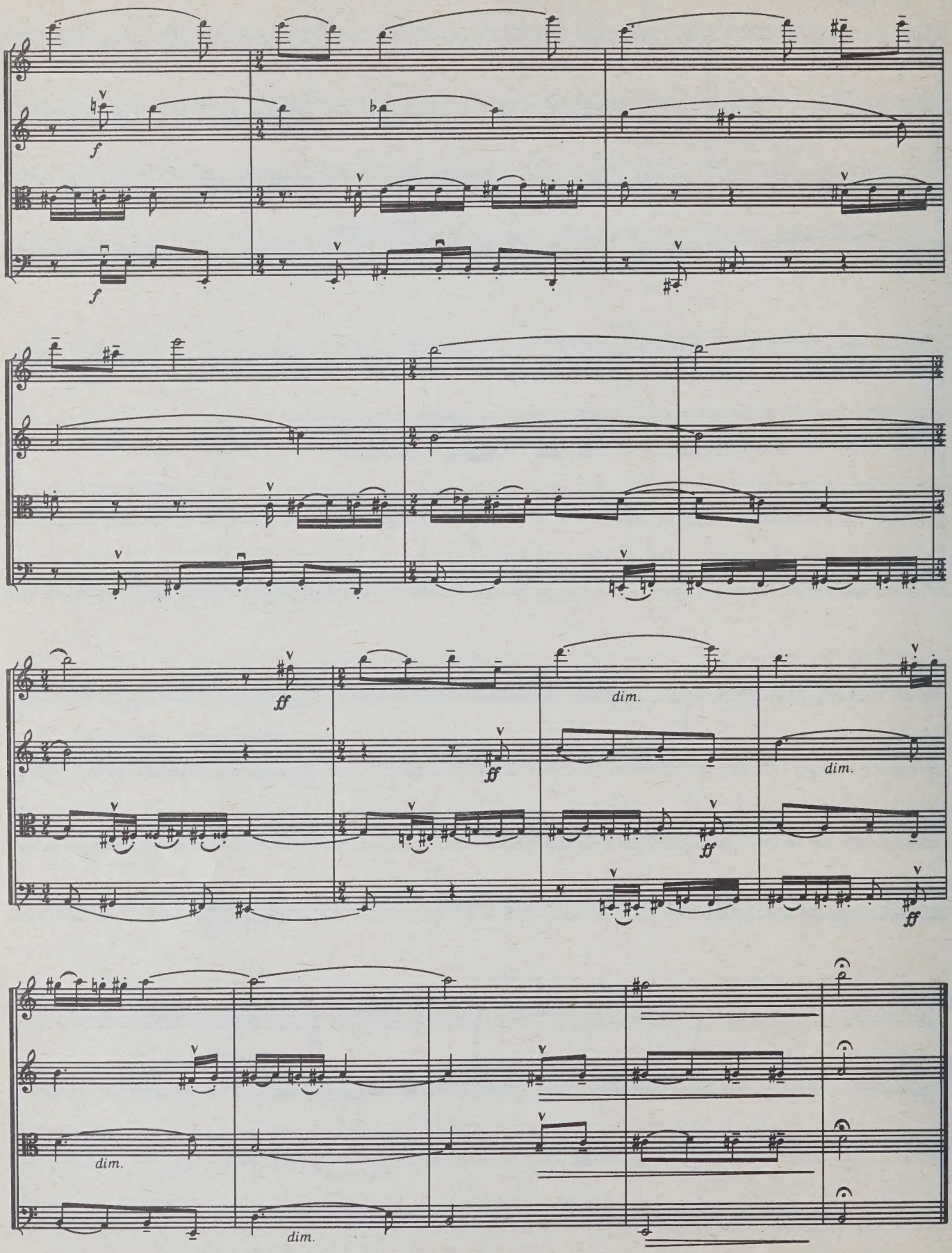


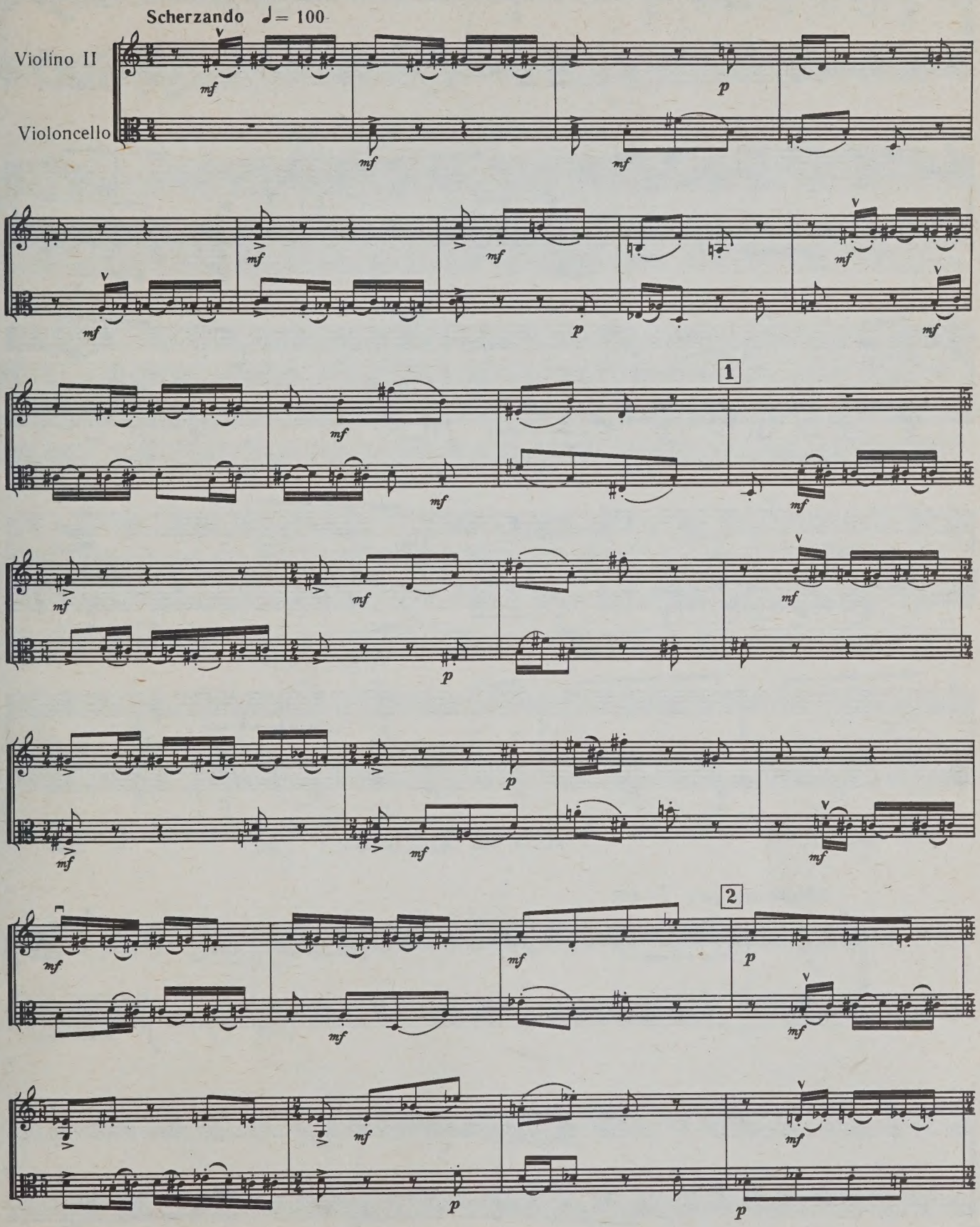

4 Piu animato
mf
p
p

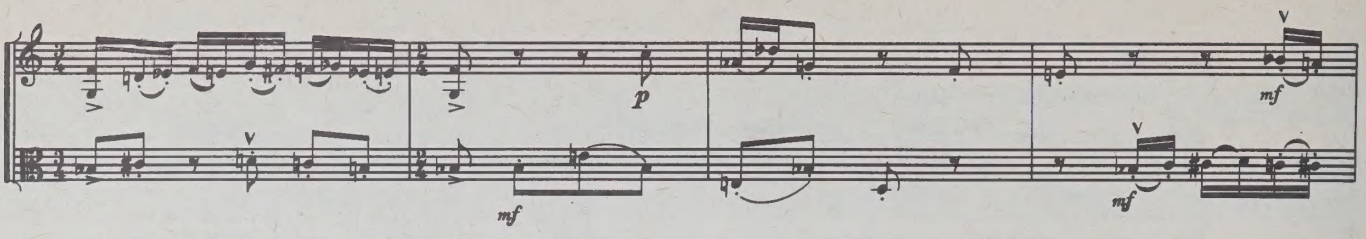

p
mf
5
mf
mf

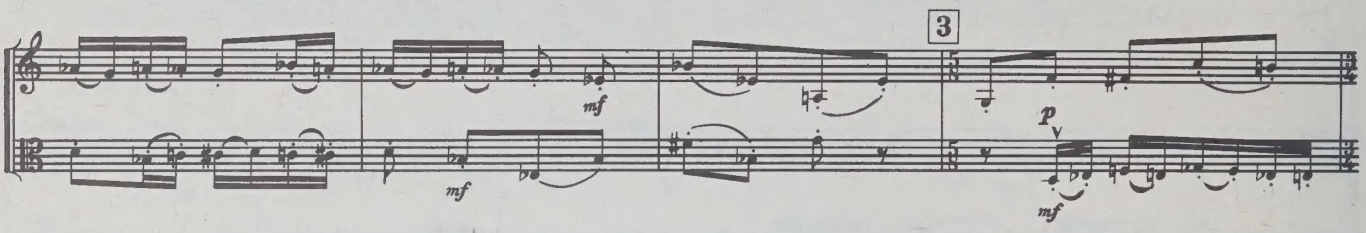

mf
cresc.
mf
cresc.
cresc.
cresc.
rit.
f

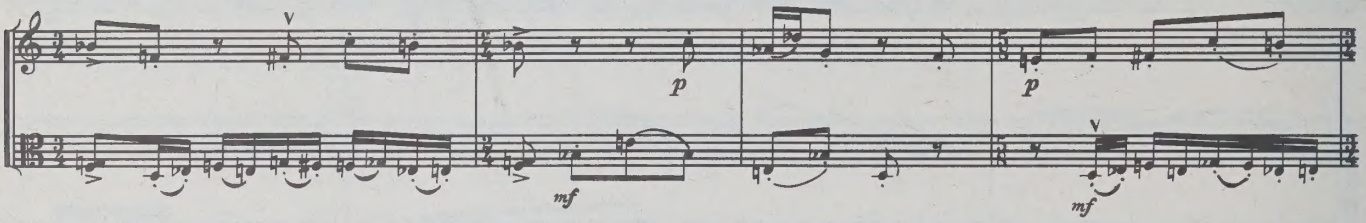

6 a tempo
f
f
f
f
ff
f
ff
7
f

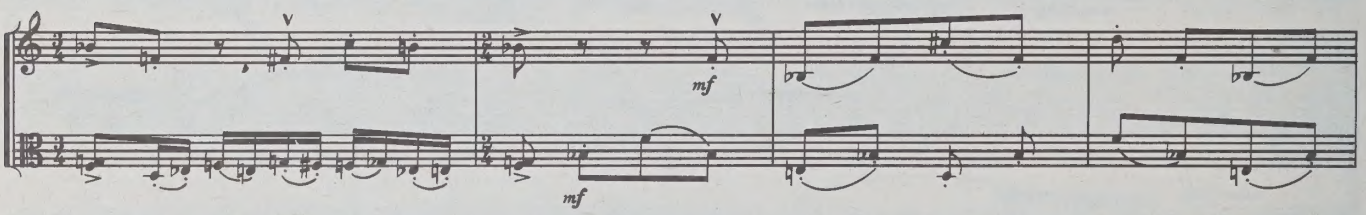

f
f
ff
ff
dim.
dim.
ff
ff
dim.
dim.

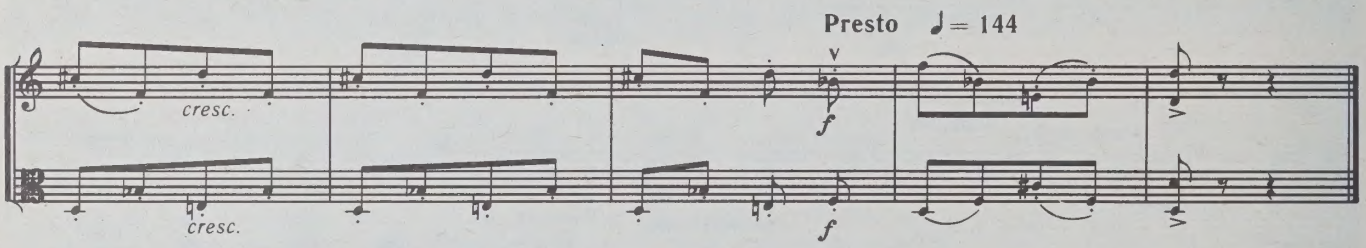

Scherzando ♩= 100
Violino II
Violoncello
mf
p
1
2


p
mf
mf

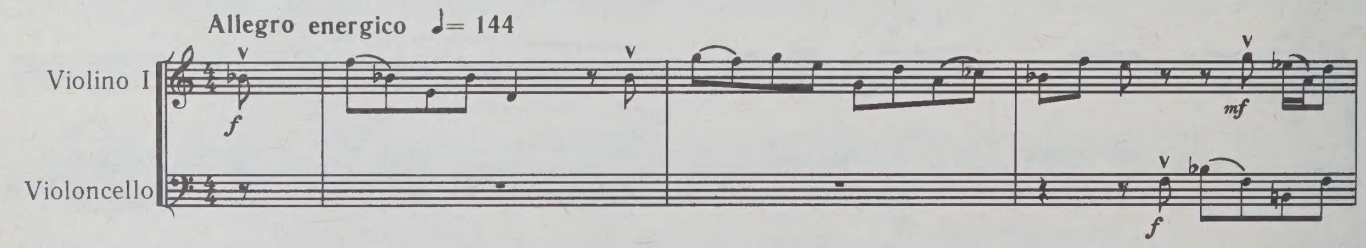

mf
mf
3
p
mf

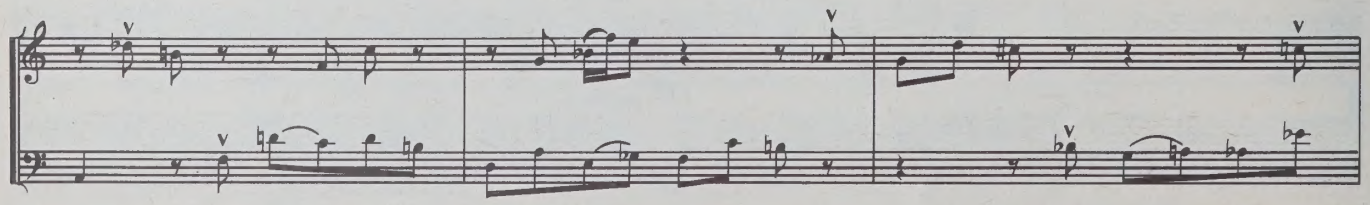

p
mf
p
mf

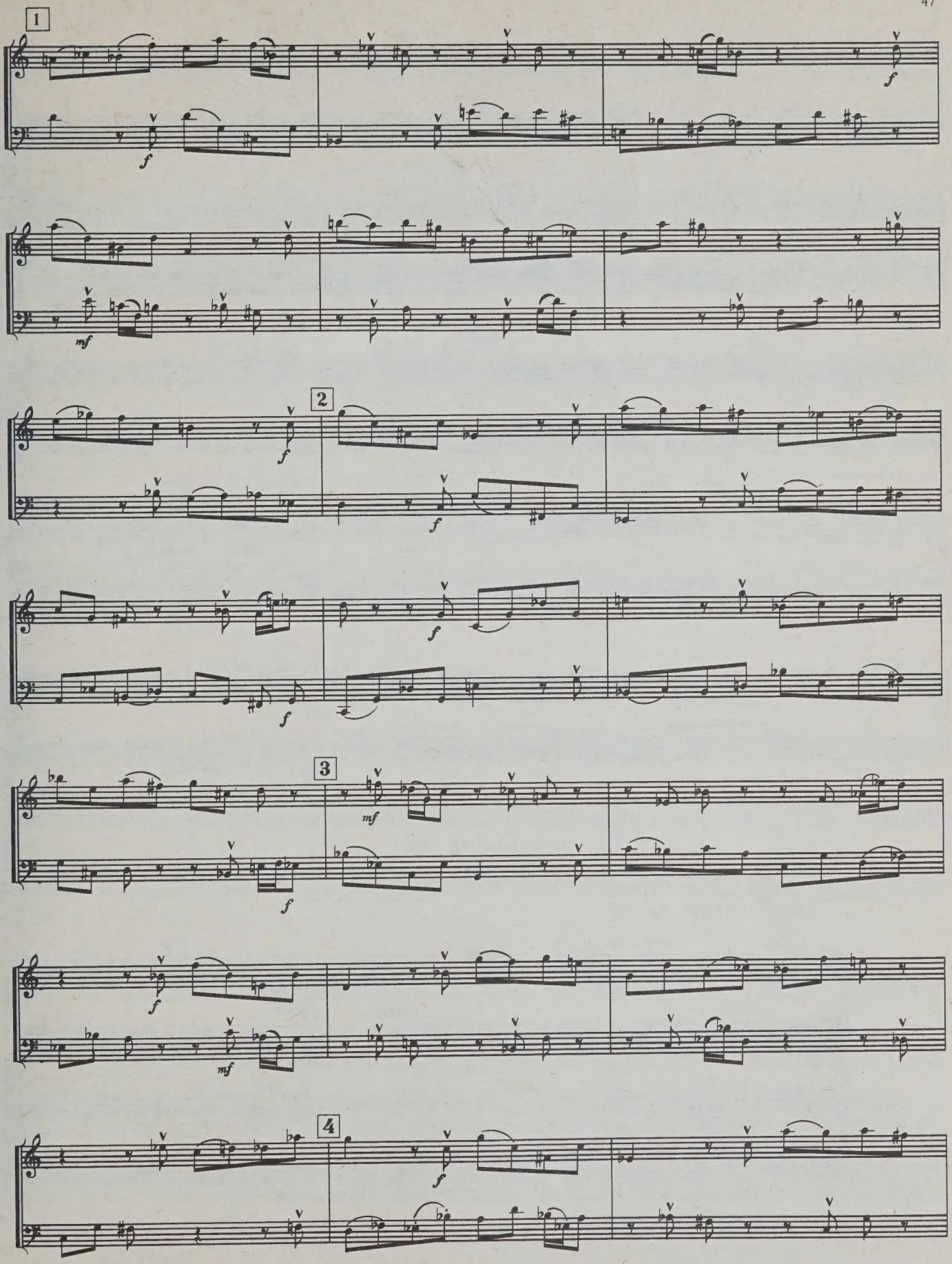

mf
mf

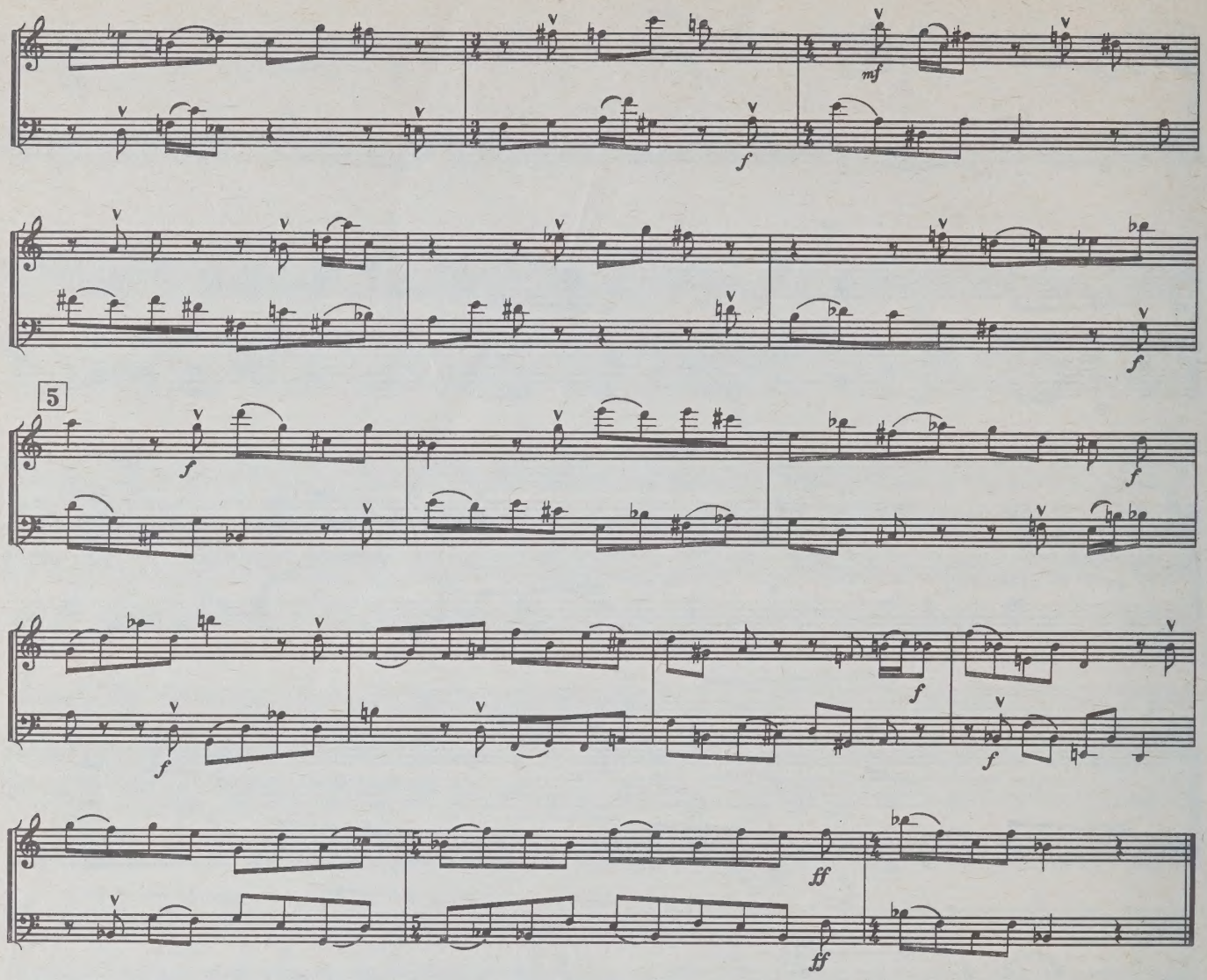

Presto ♩= 144
cresc.
cresc.
f
f

FUGA VIII (B)


Allegro energico ♩= 144
Violino I
Violoncello
f
mf
f

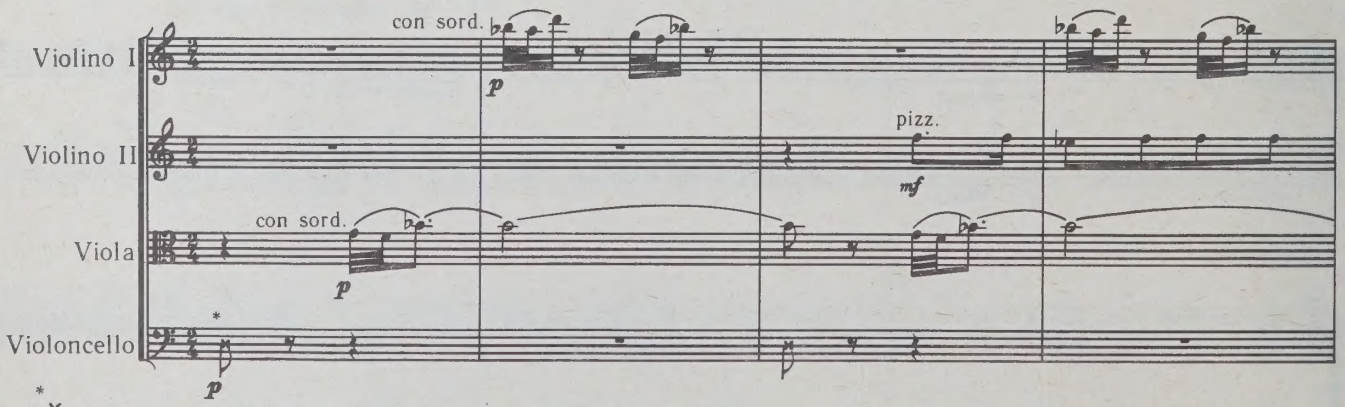



1
f
mf
2
f
f
f
3
mf
f
f
mf
4
f

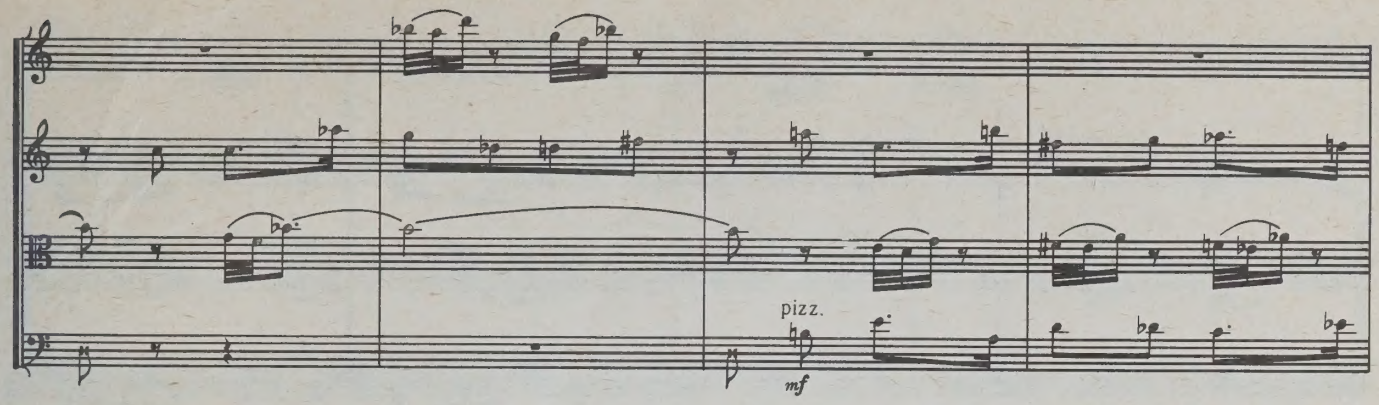


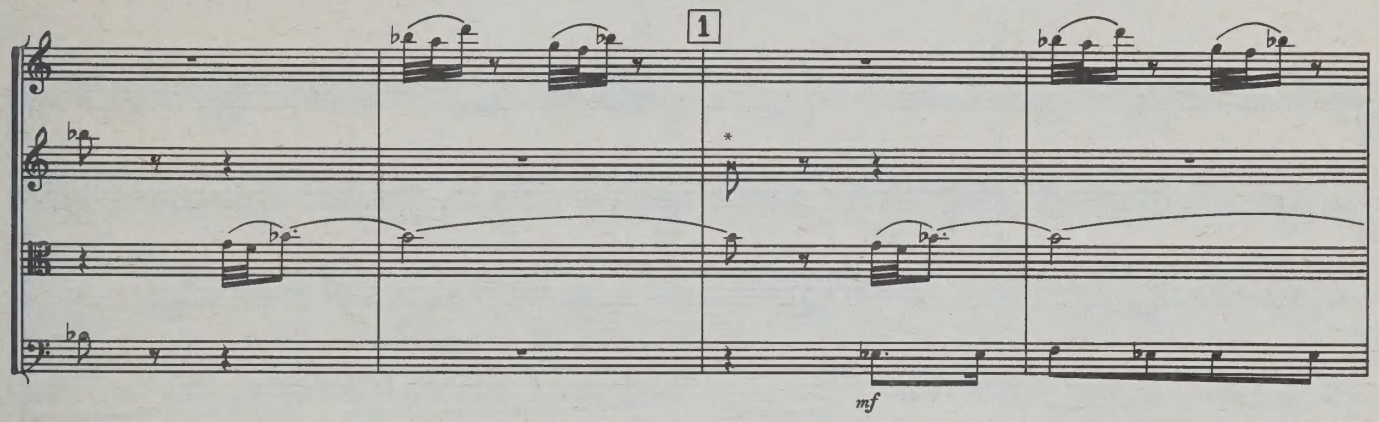
VARIAZIONE VIII

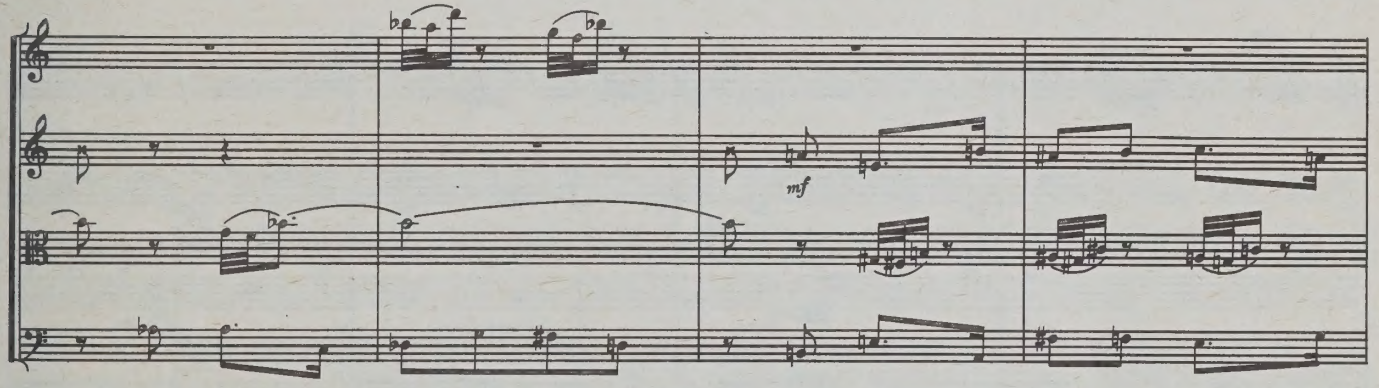
Largo sostenuto ♩= 56

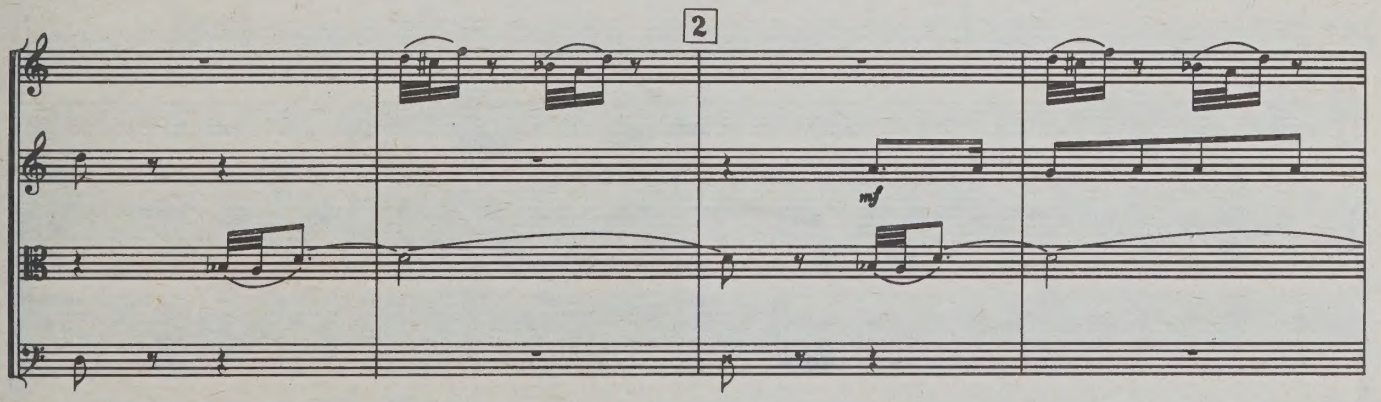


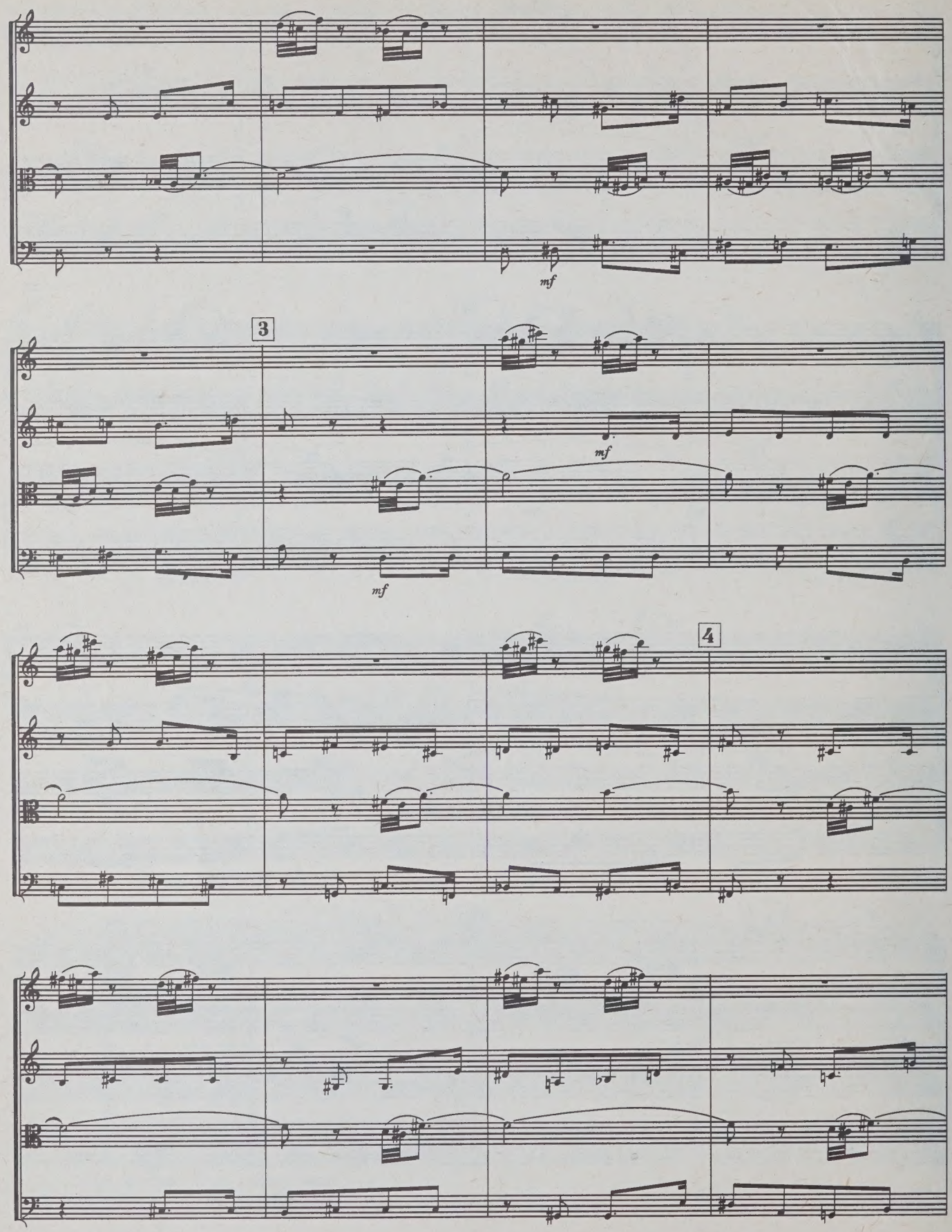
* — удар средним пальцем правой руки по деке.
— sounding board struck with a middle finger of the right hand.

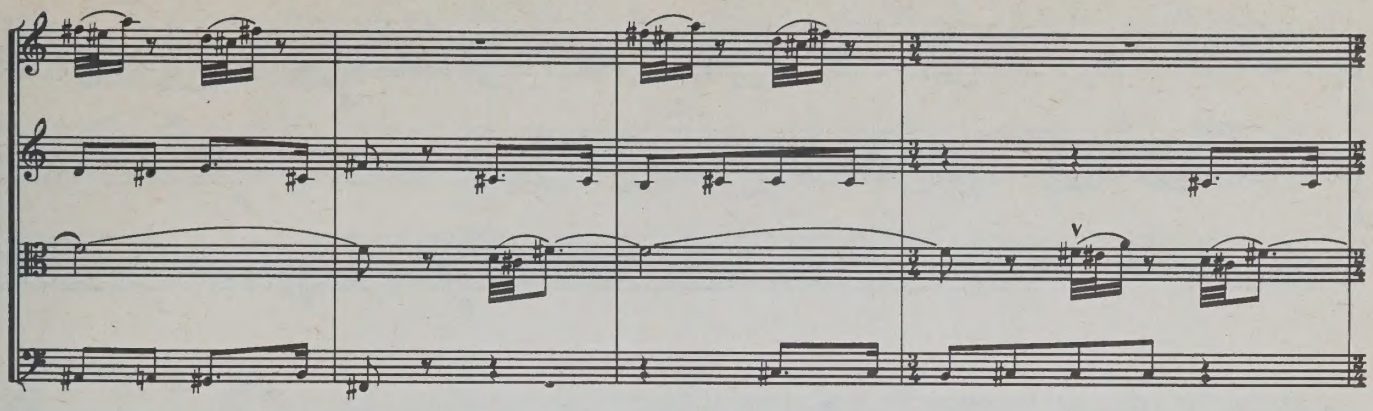

pizz.
mf

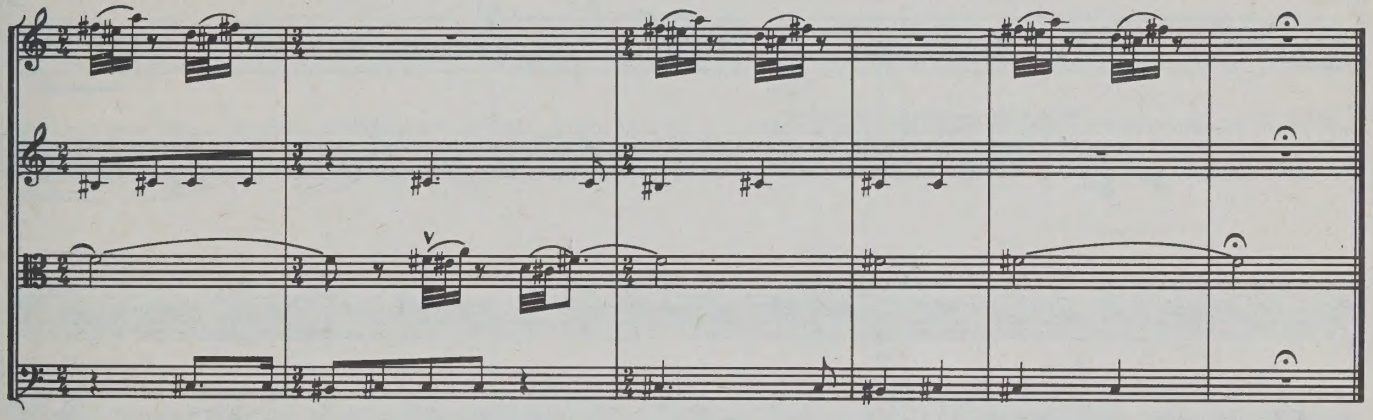

1
*
mf


mf

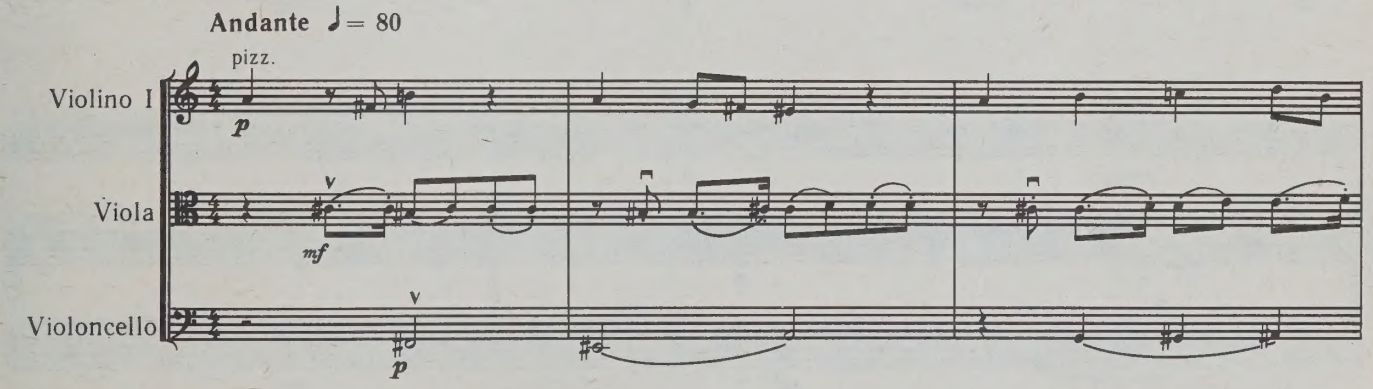

2
mf

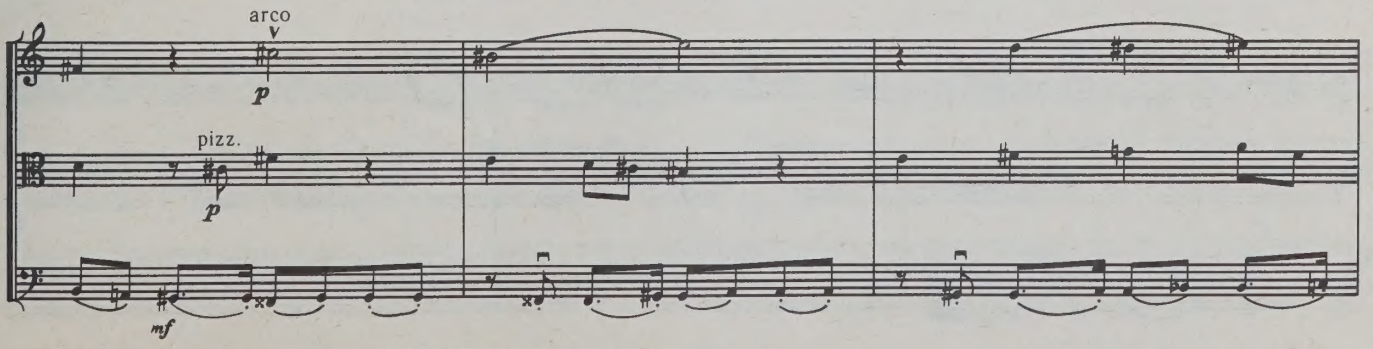

mf
3
mf
mf
4

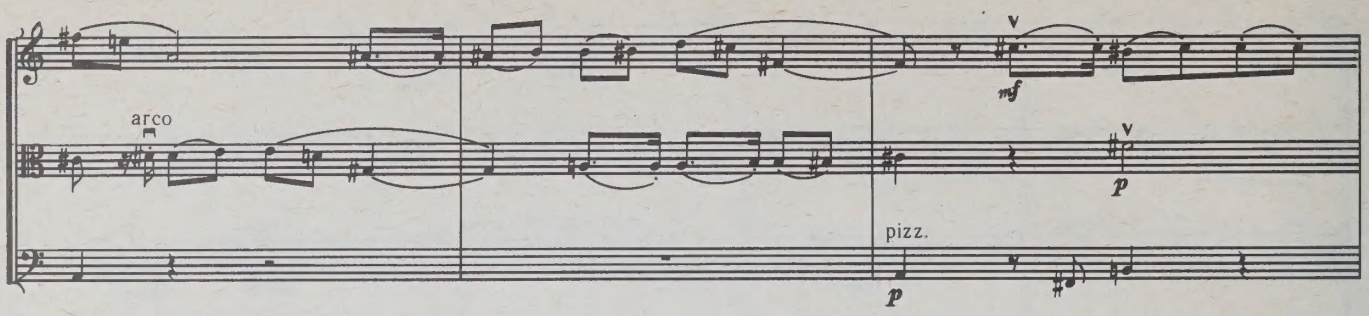


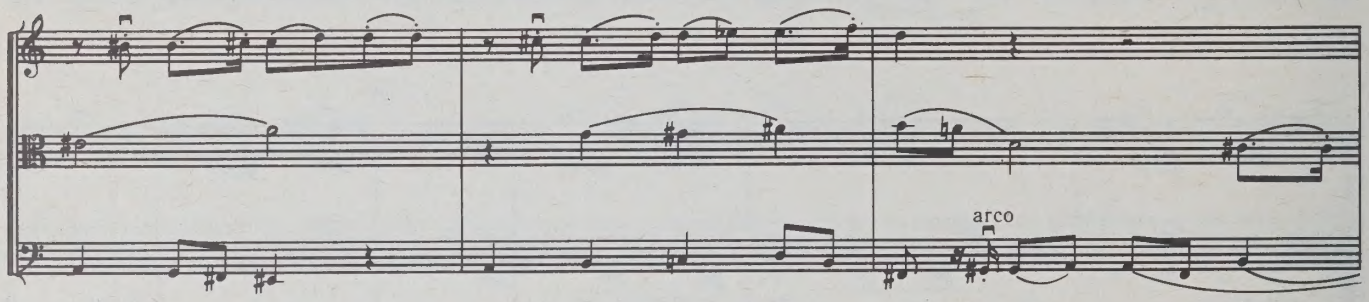


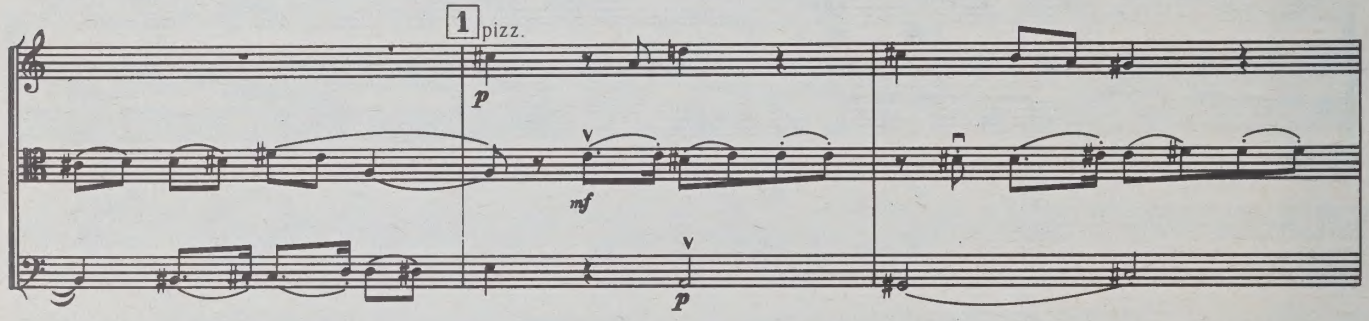
FUGA IX (FIS)

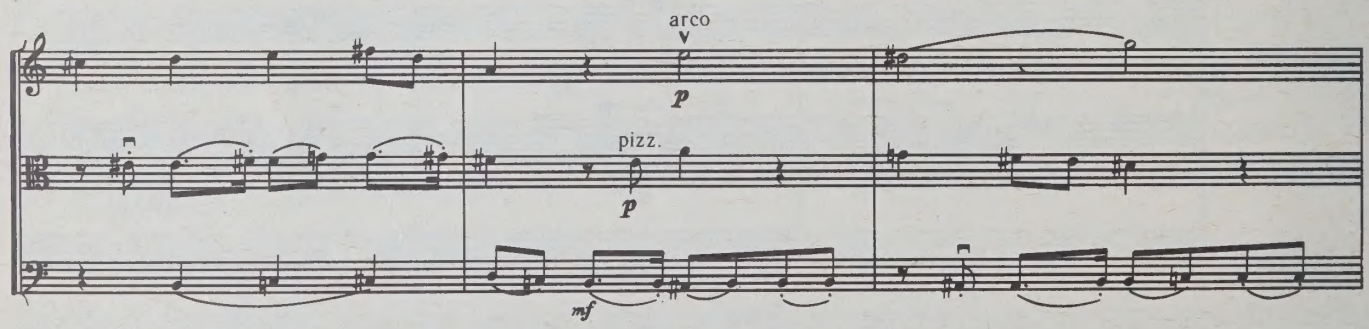

Andante ♩= 80
pizz.
Violino I
p
Viola
mf
Violoncello
p

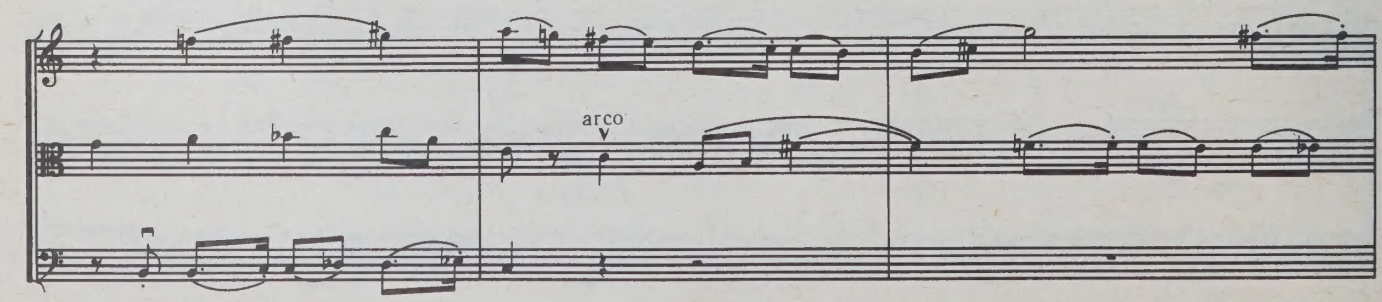

arco
p
pizz.
p
mf

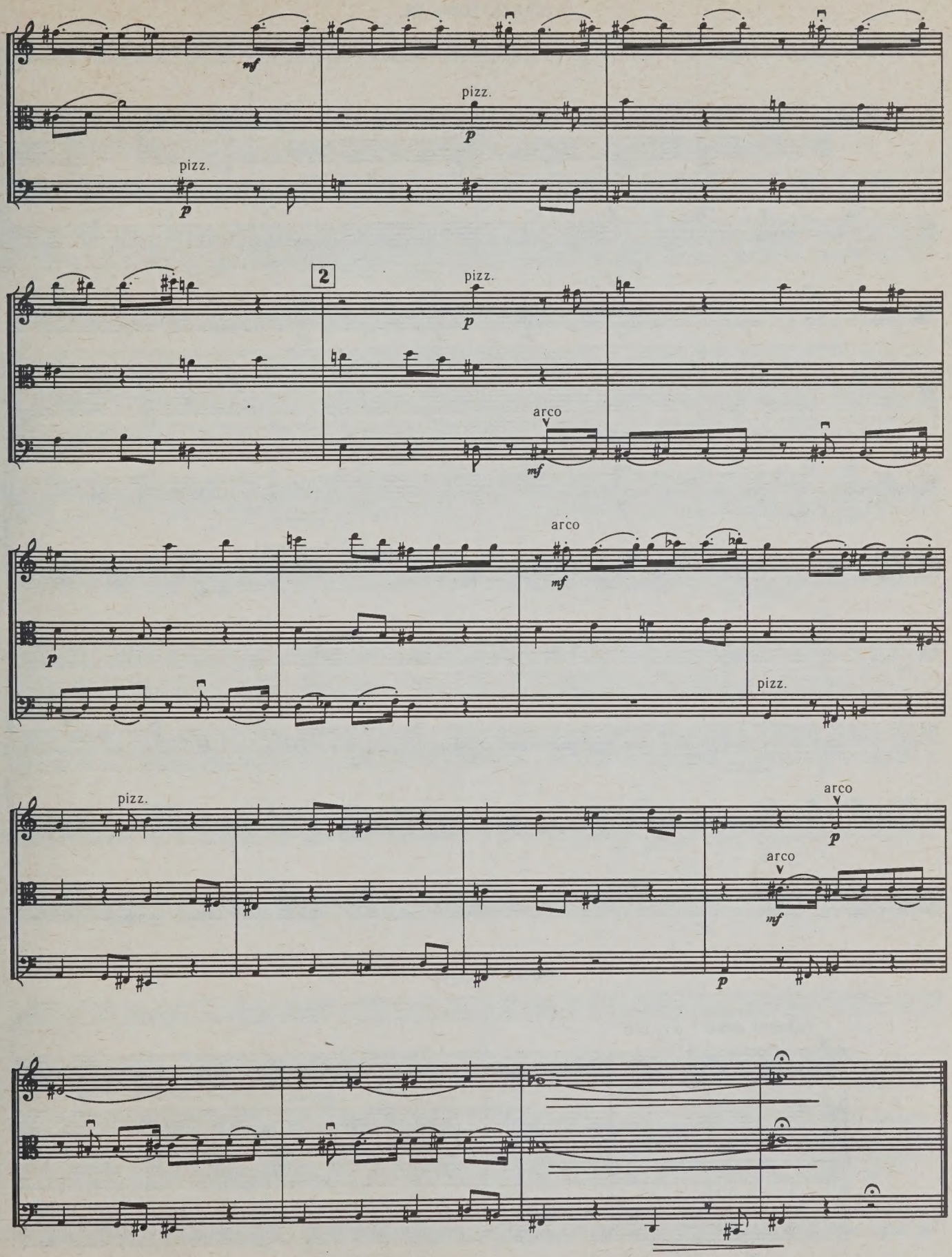

arco
mf
p
pizz.
p


arco

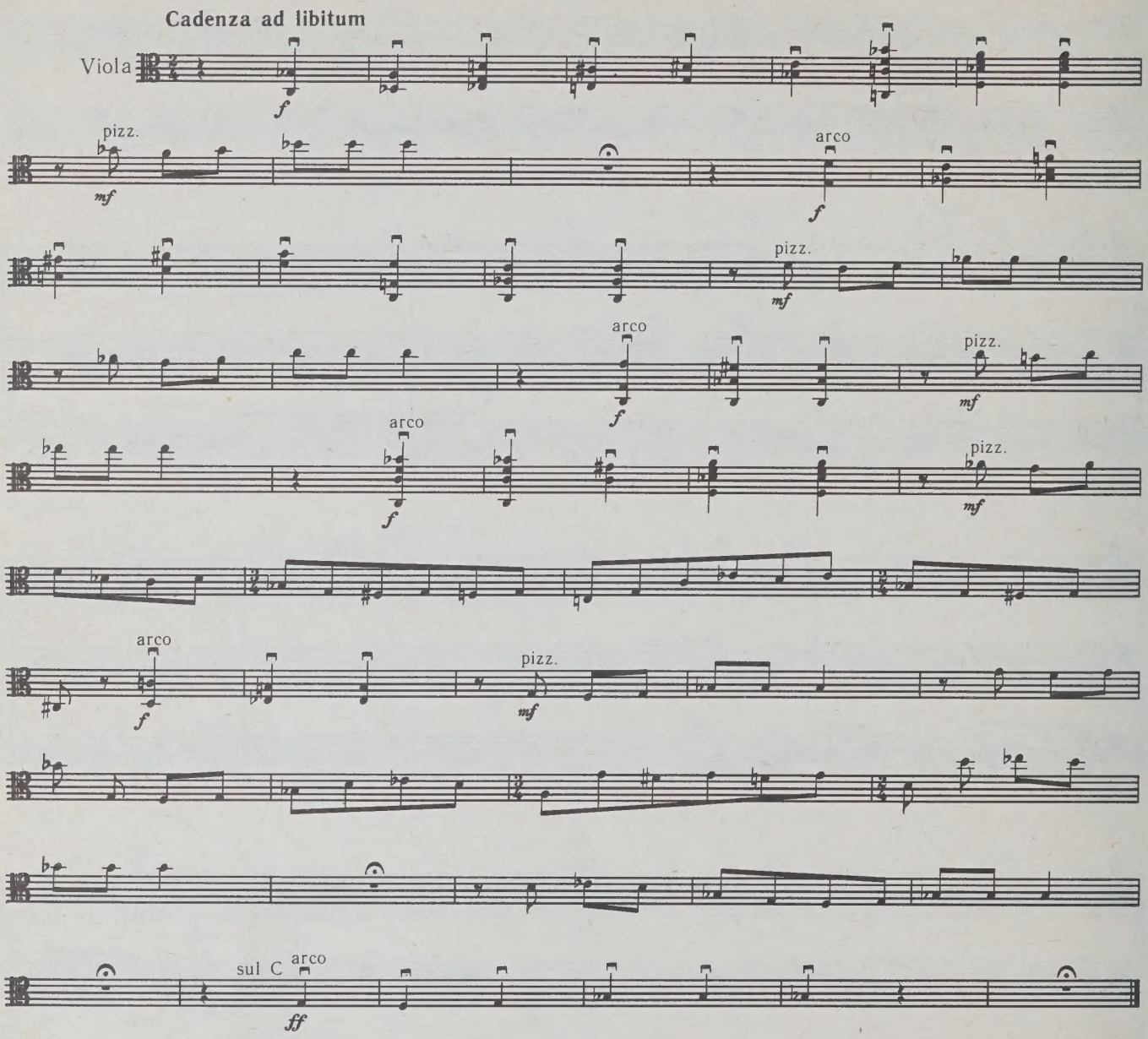

1
pizz.
p
mf
p


arco
p
pizz.
p
mf

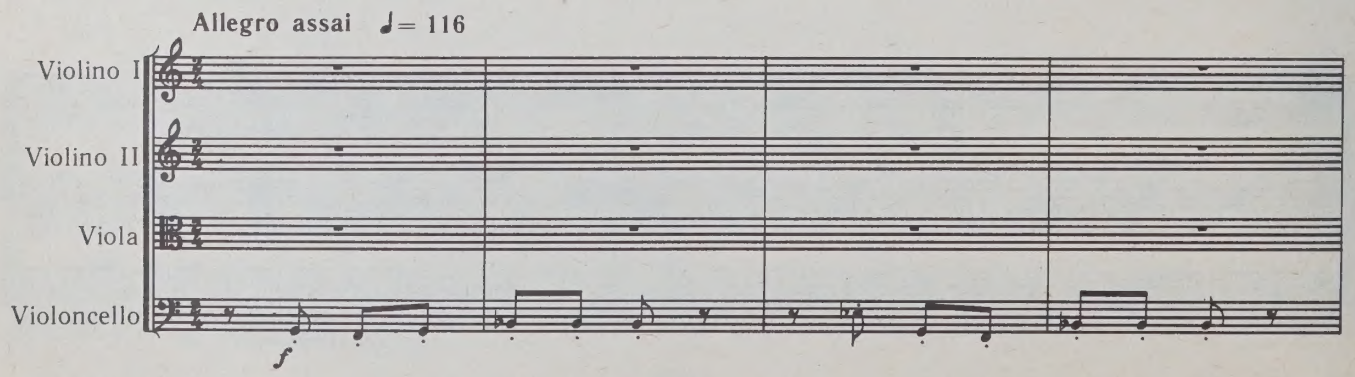

arco

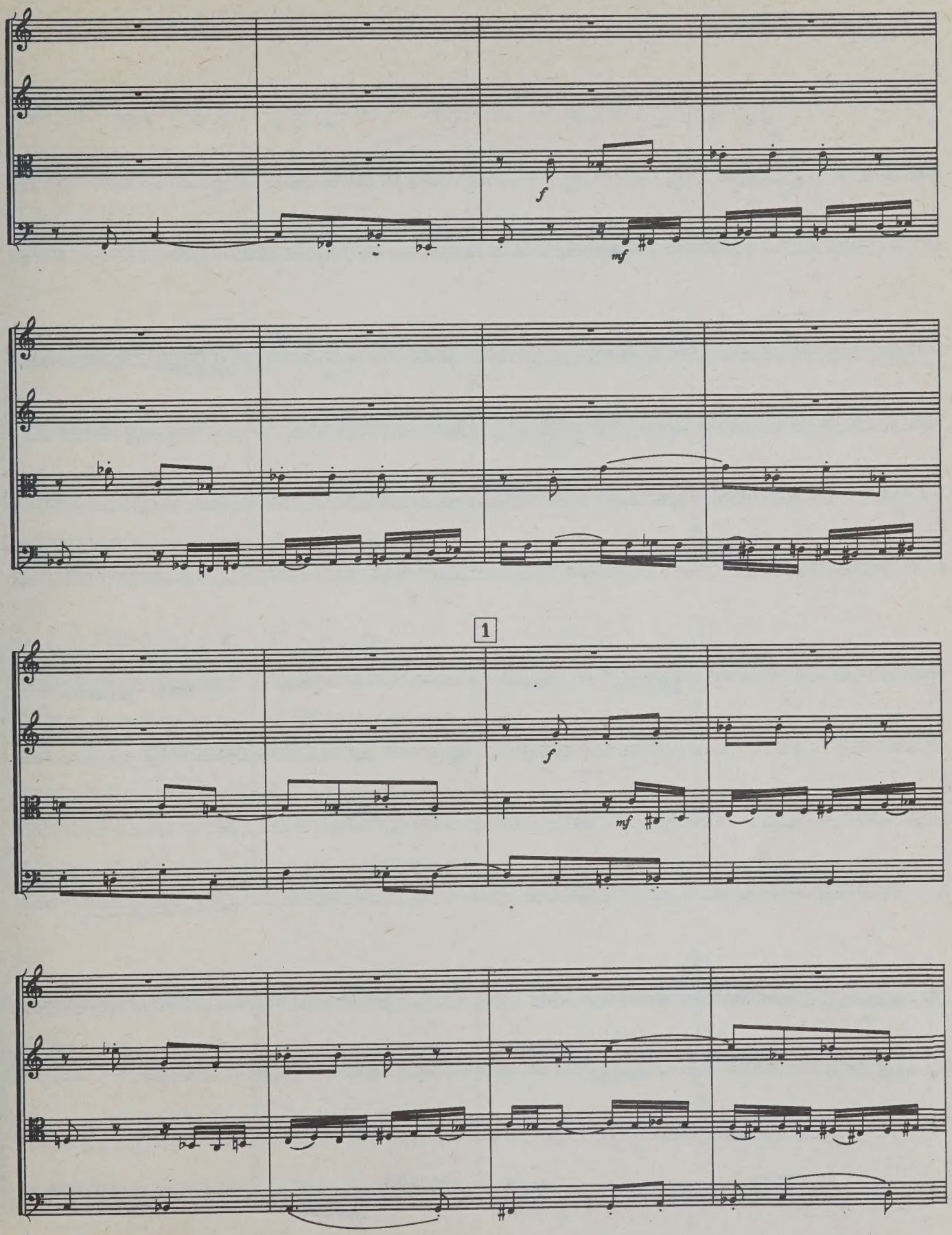

mf
pizz.
p
pizz.
p
2
pizz.
p
arco
mf
arco
mf
p
pizz.
pizz.
arco
p
arco
mf
p

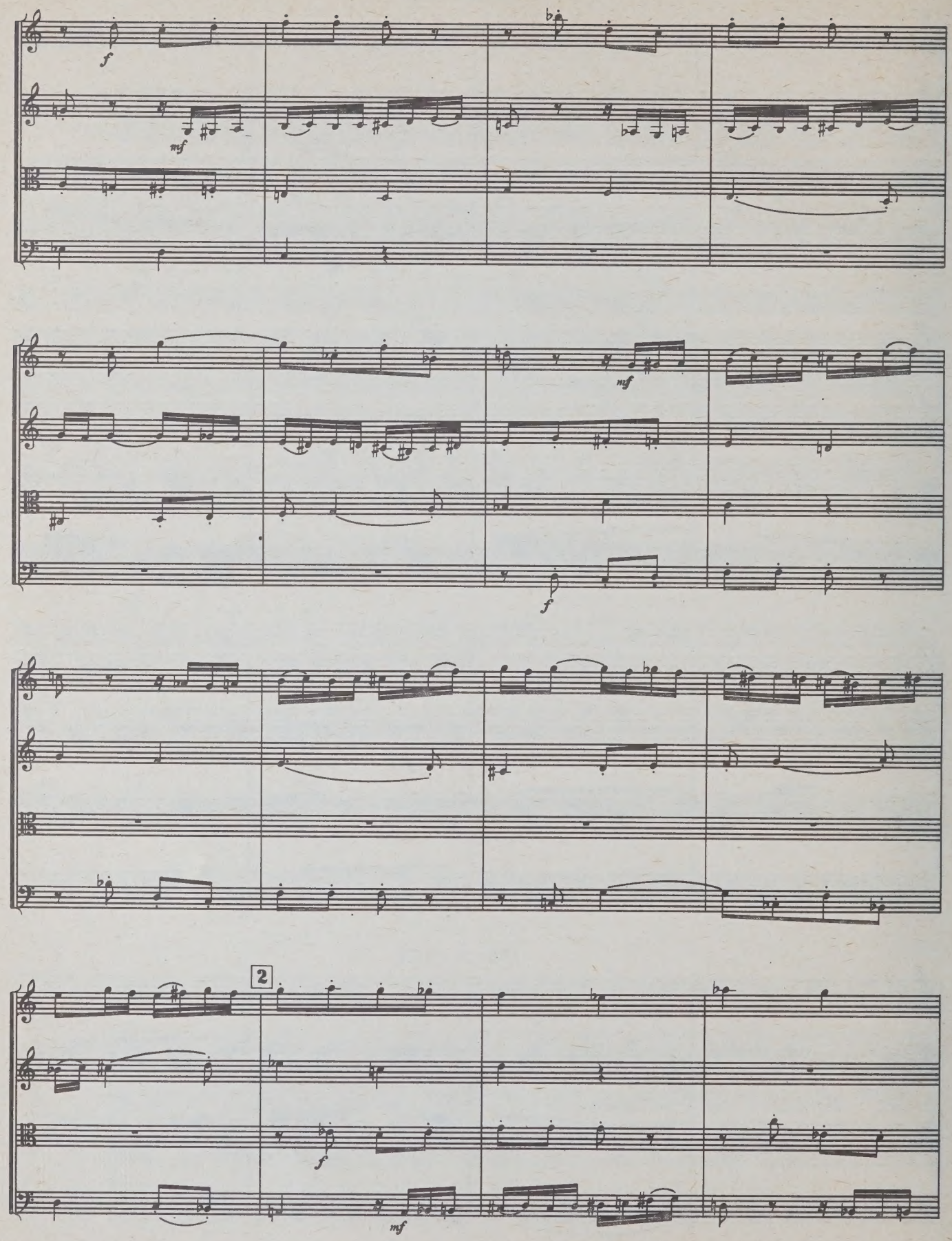
VARIAZIONE IX

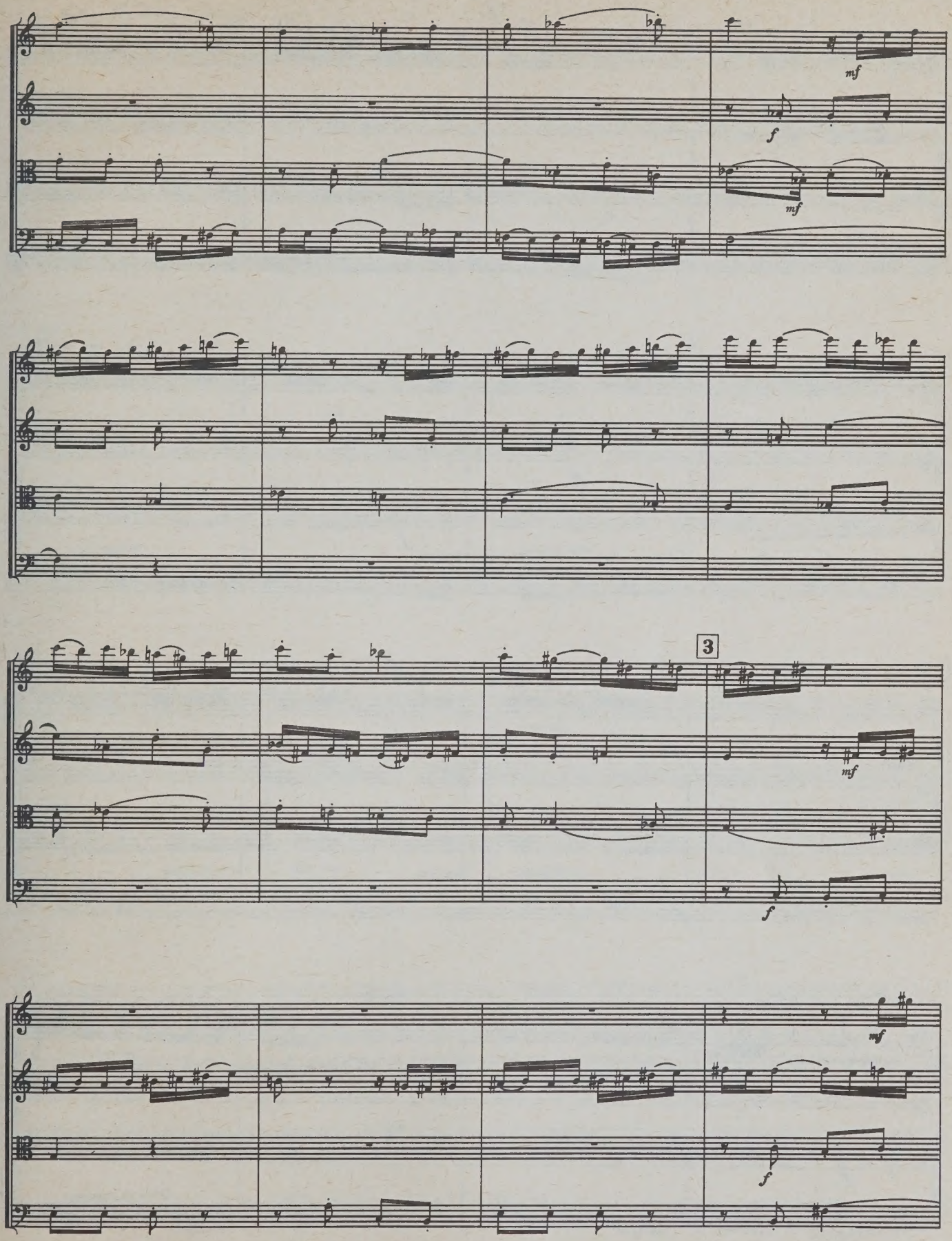


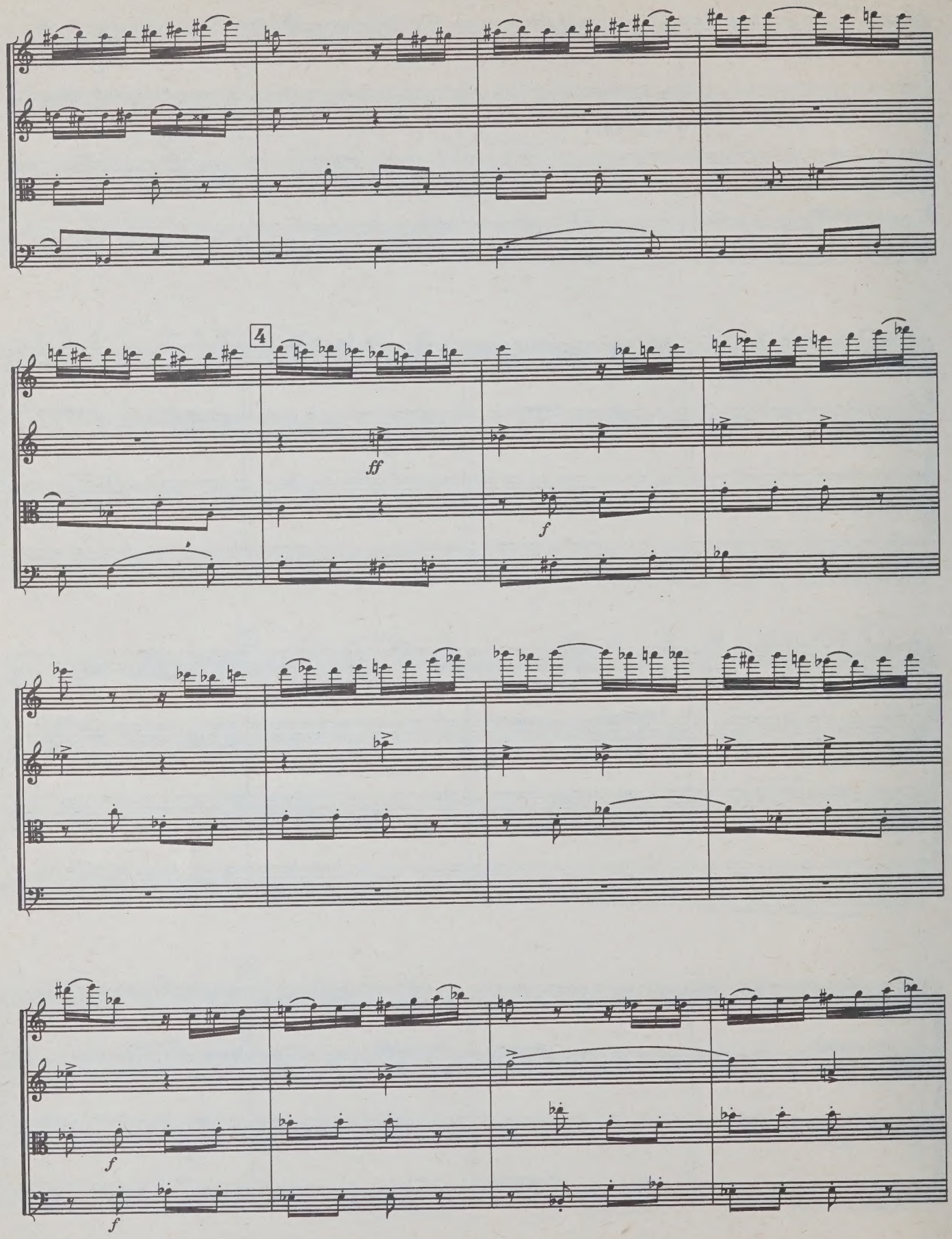
FUGA X (ES)

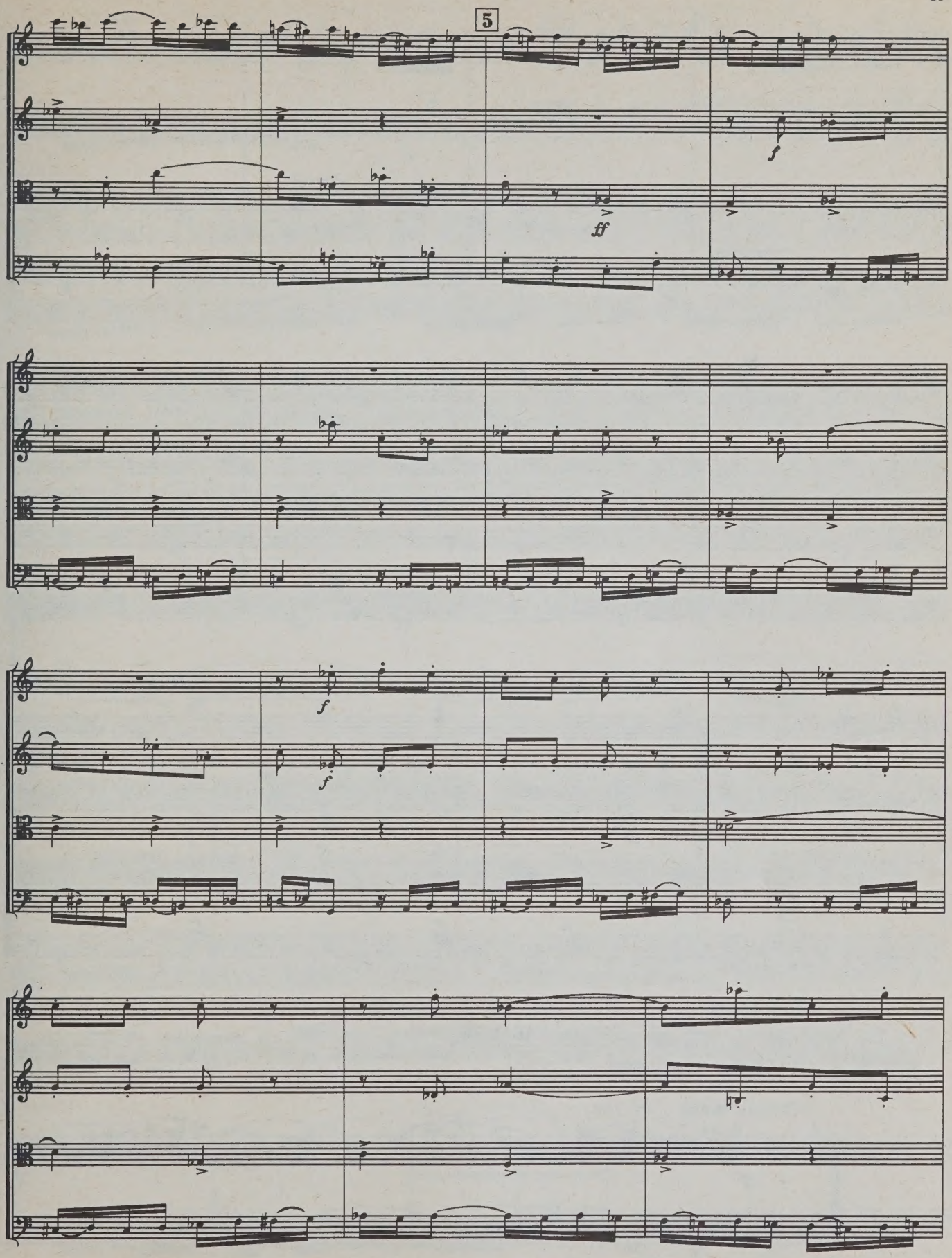



f
mf
1
f
mf


f
mf
mf
f
2
f
mf


mf
f
mf
3
mf
f
mf
f


4
ff
f
f
f


5
f
ff
f
f

6

f

f

f

f

ff

sul G

ff

ff

ff

VARIAZIONE X

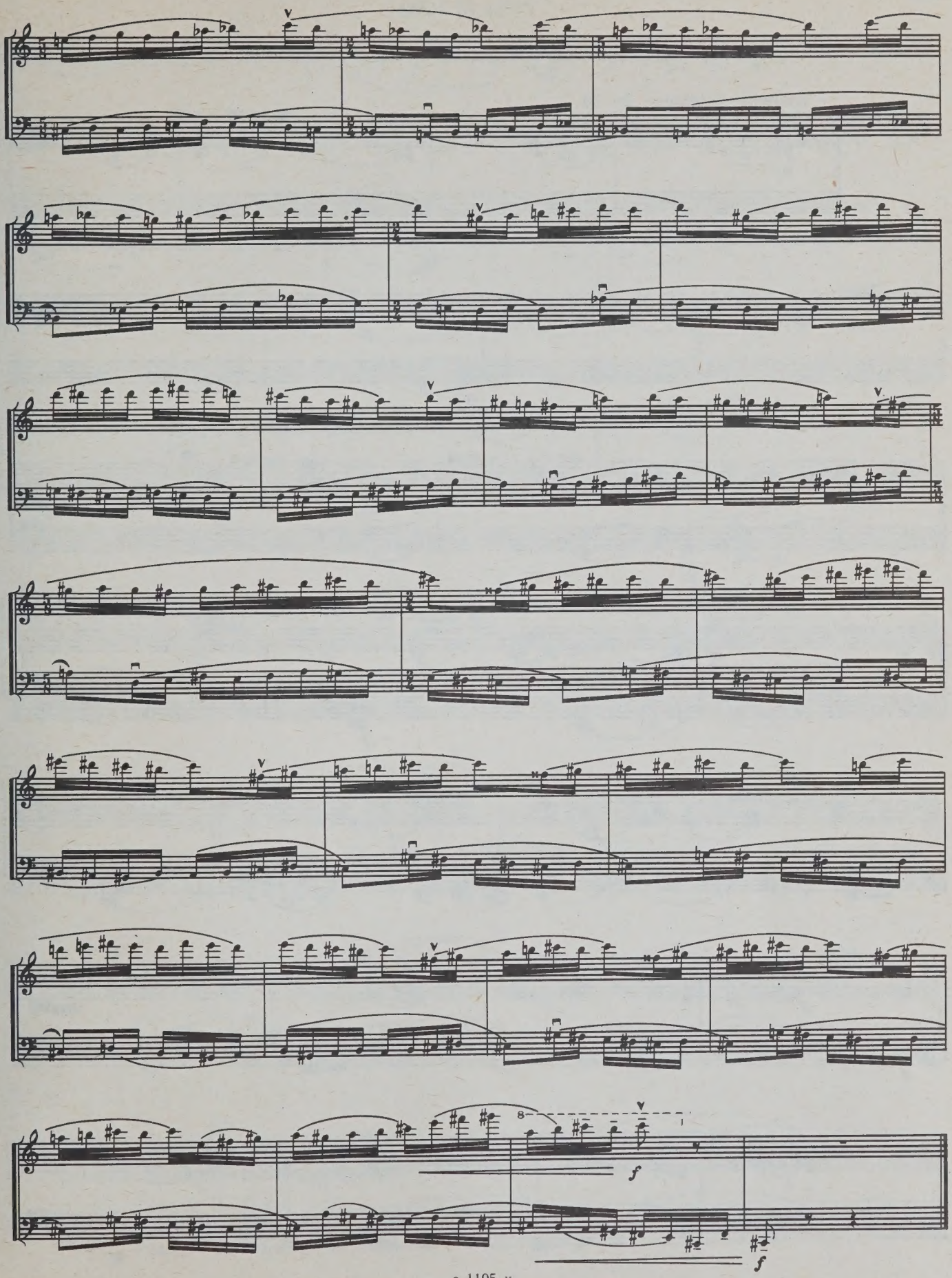
L'istesso tempo ♩= 116

Violino I

p

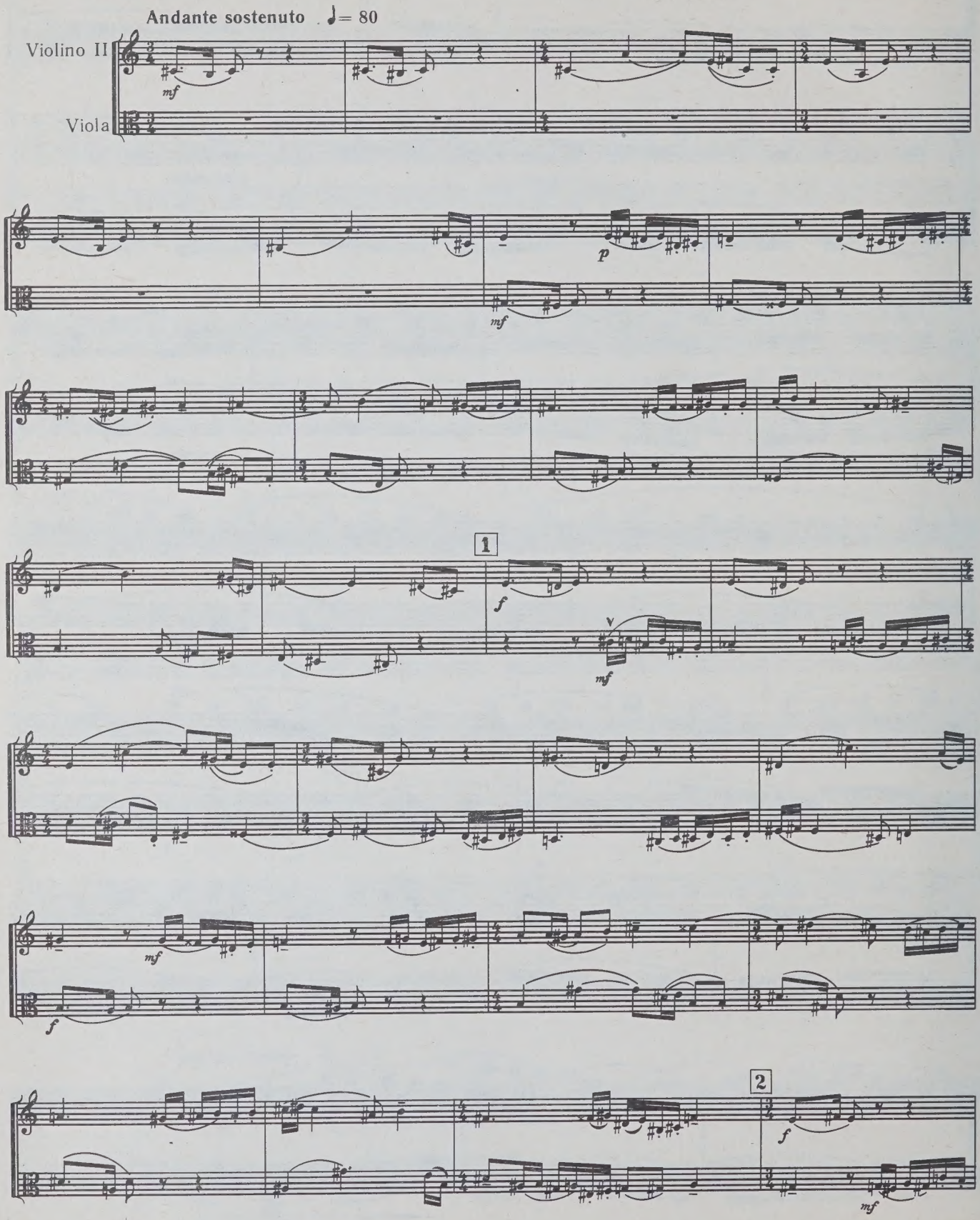
Violoncello

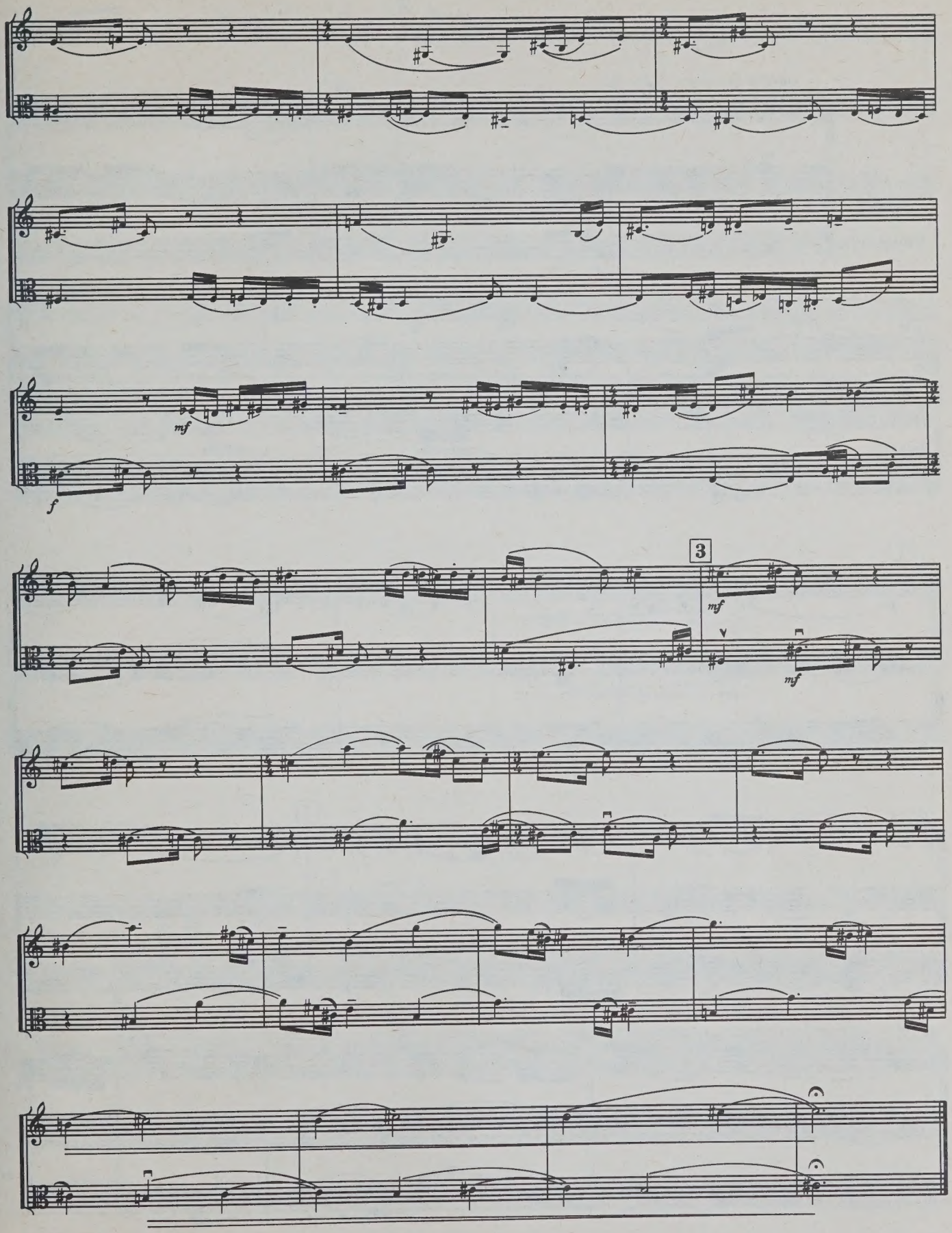
p



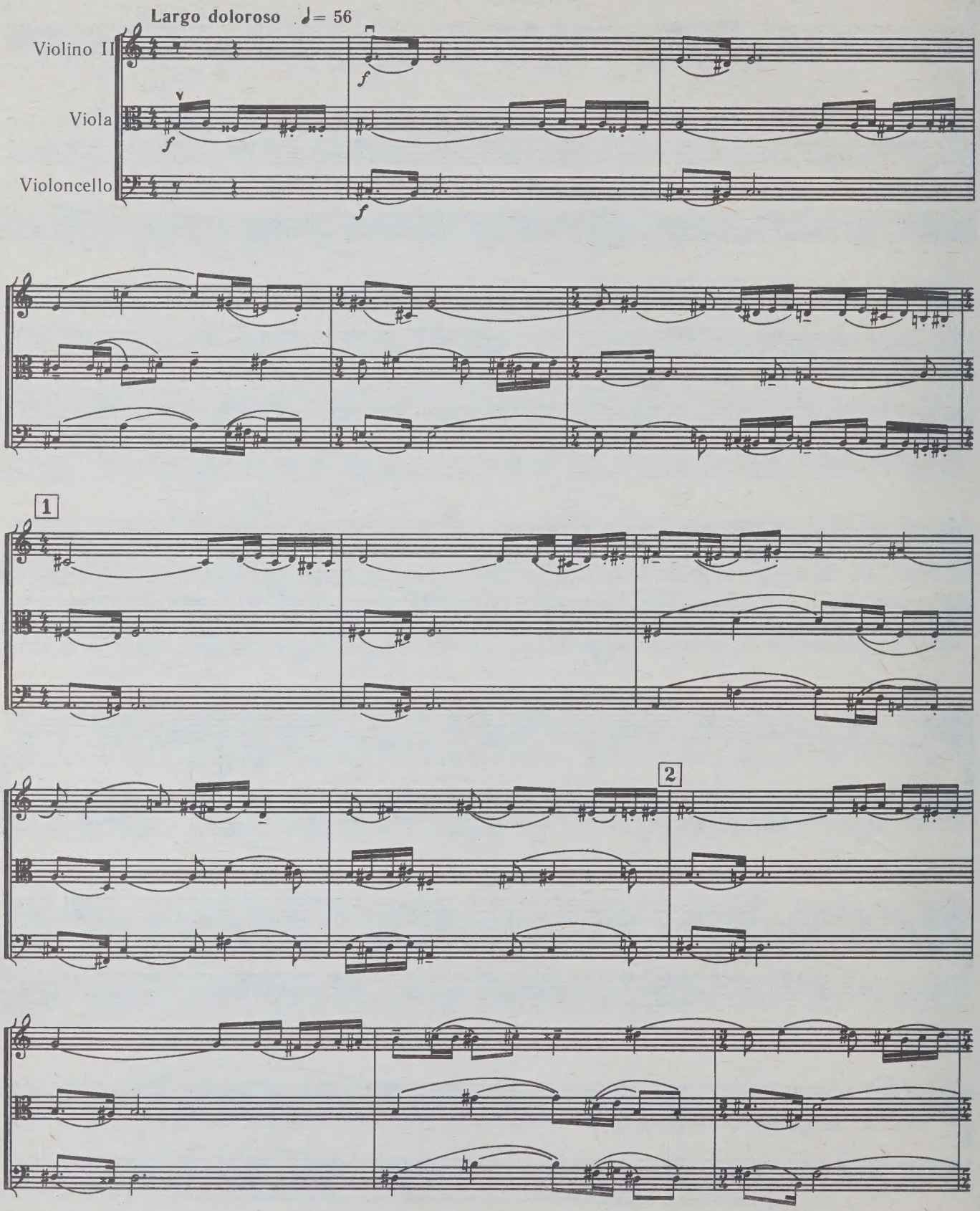
с 1195 к

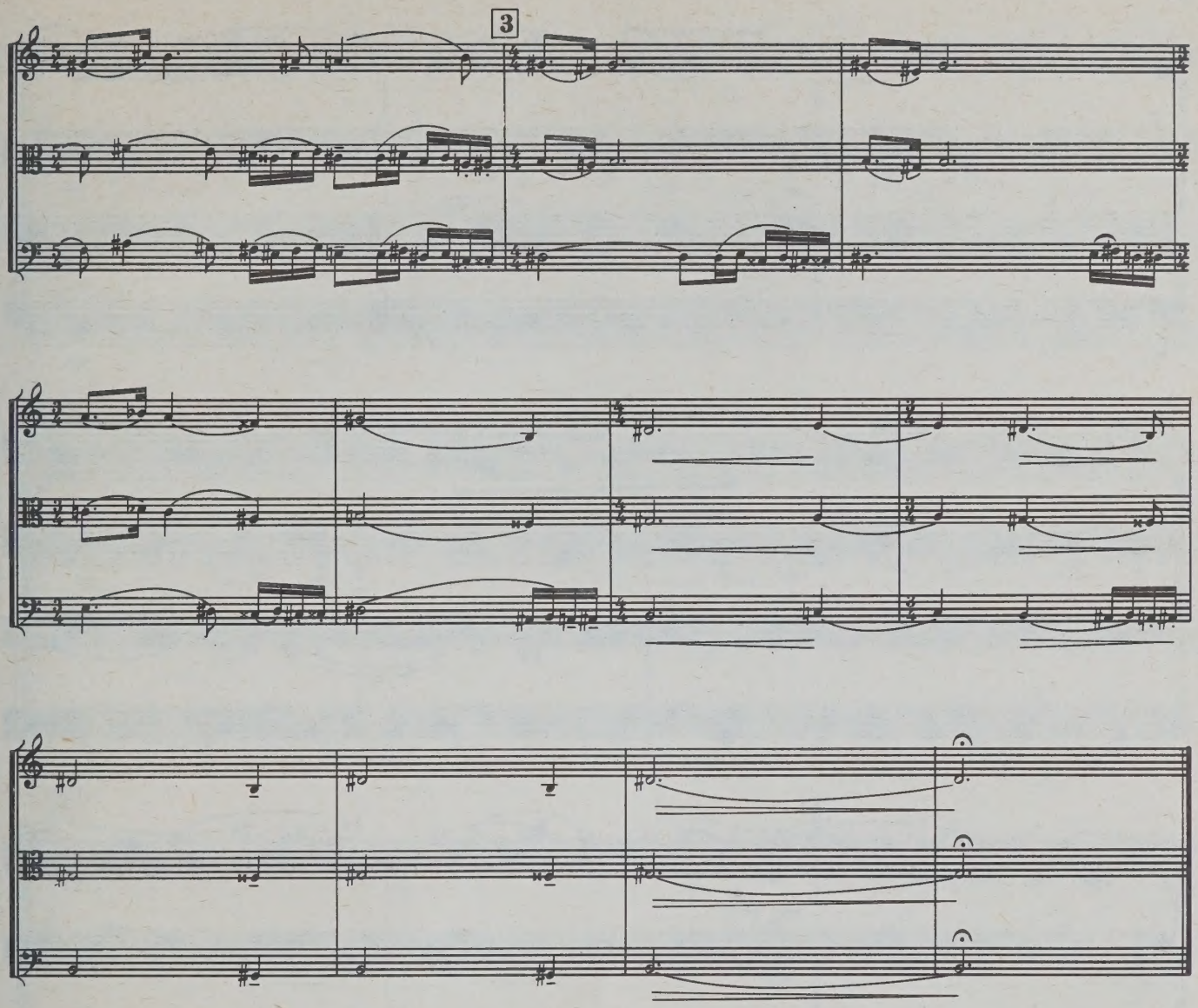
FUGA XI (CIS)



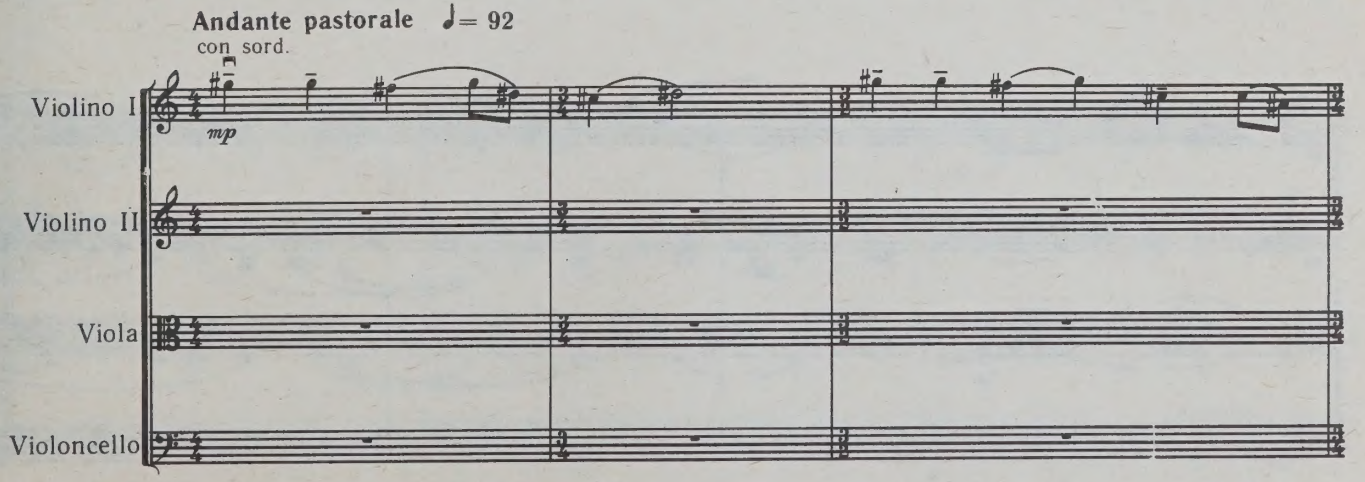

mf
f
3
mf
mf

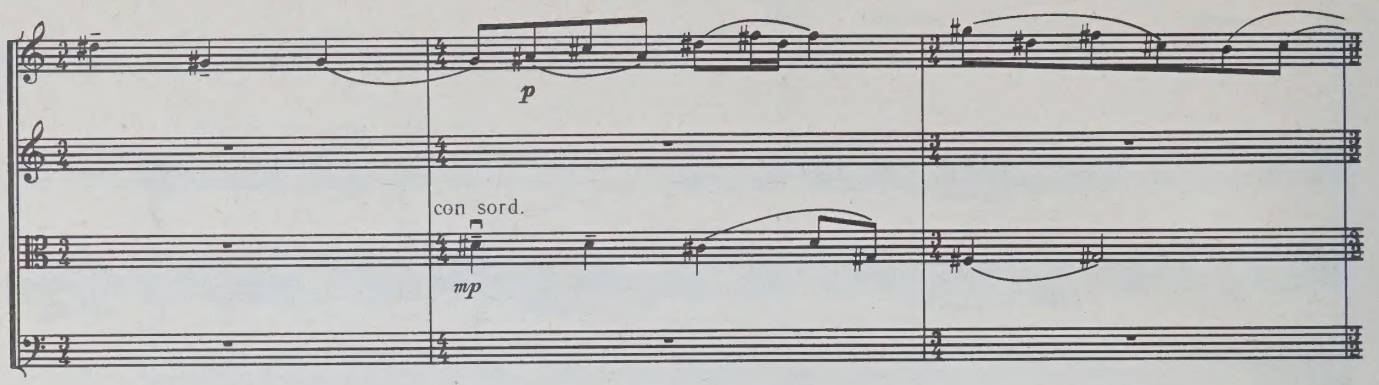
VARIAZIONE XI

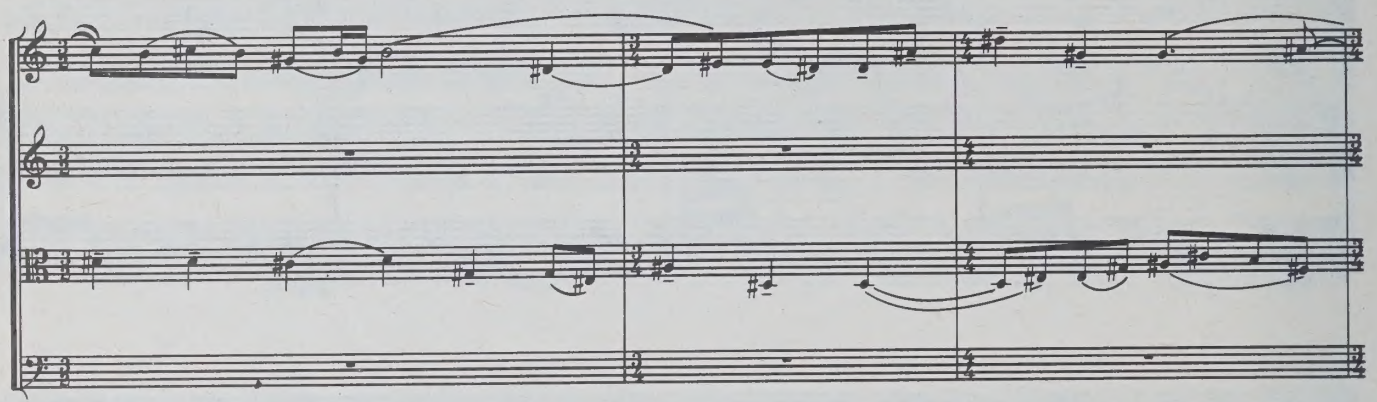


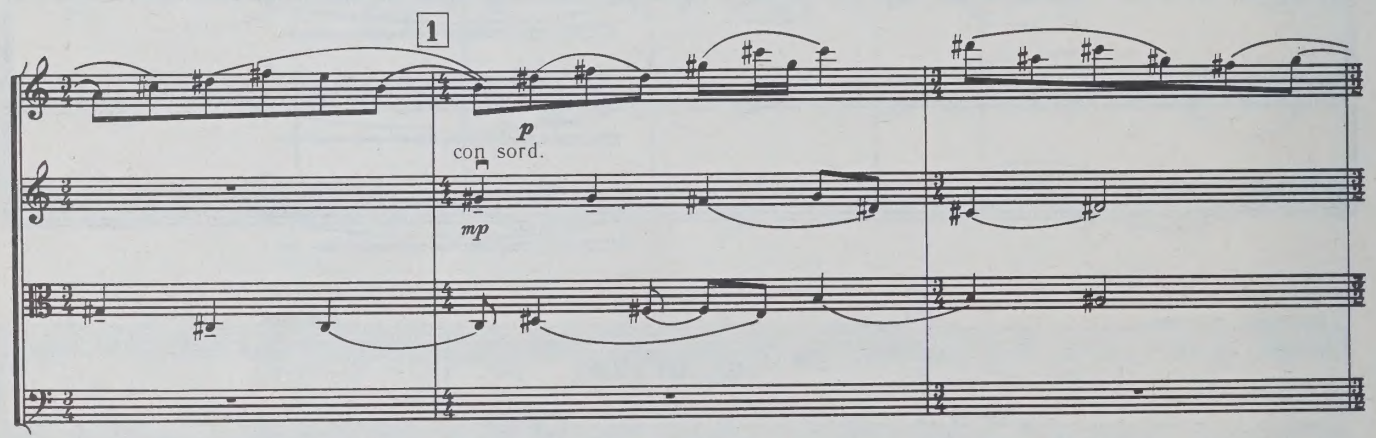

3

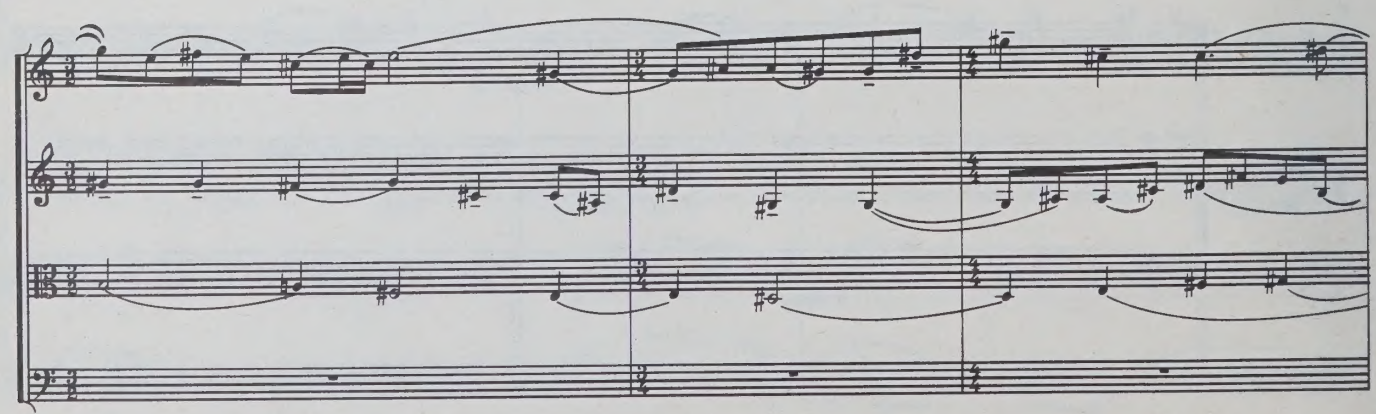
FUGA XII (GIS)

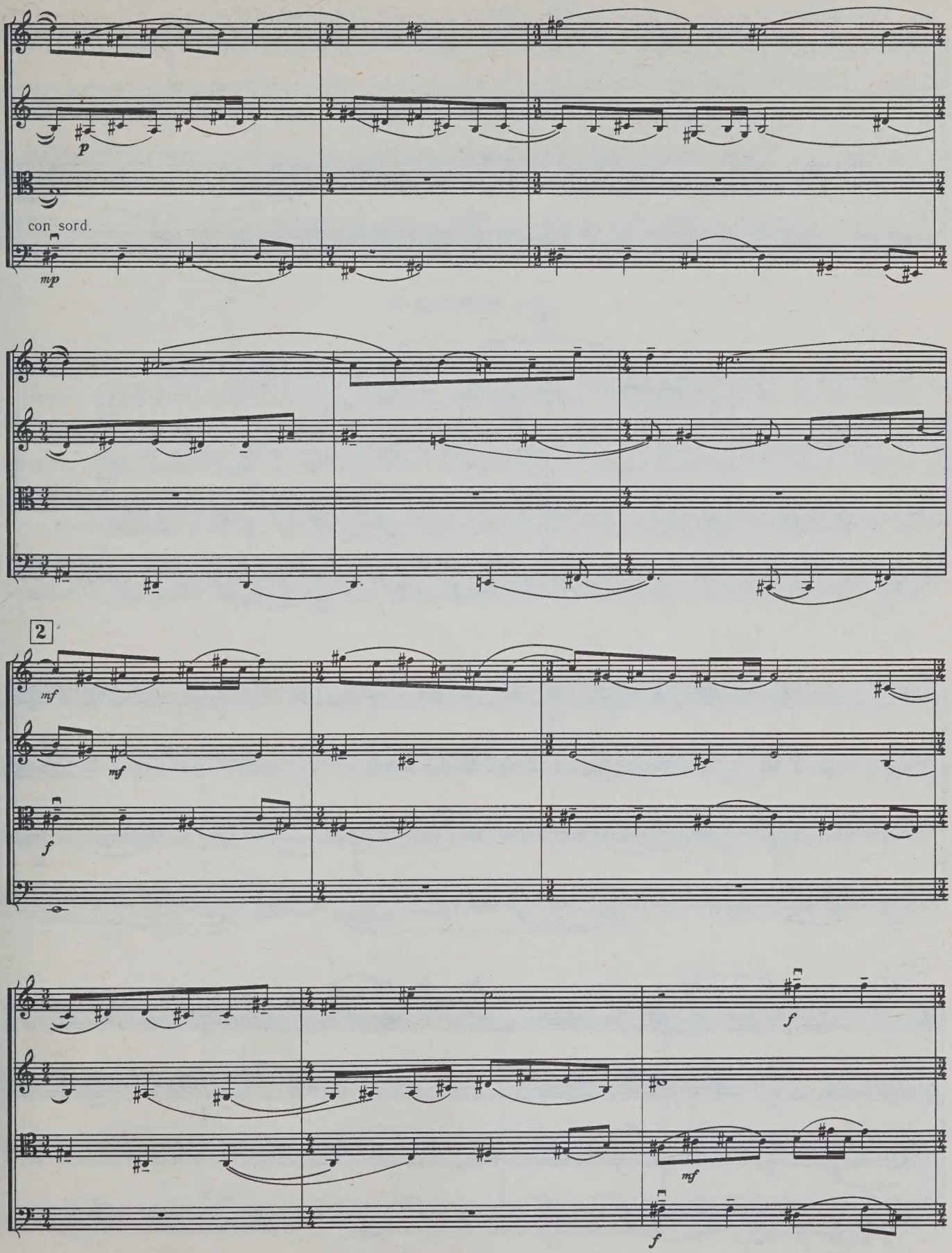

Andante pastorale ♩= 92
con sord.
mp
Violino I
Violino II
Viola
Violoncello

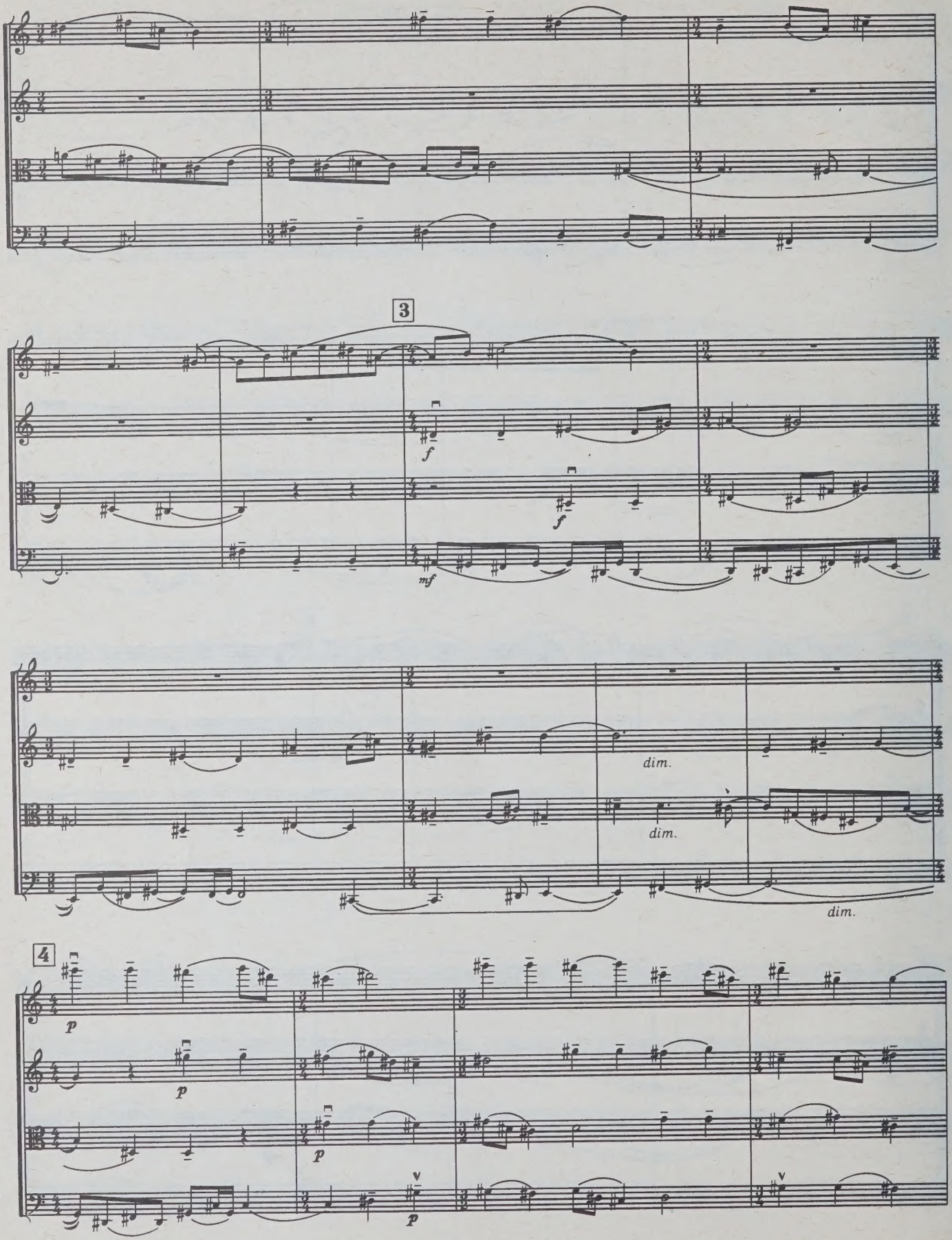

p
con sord.
mp

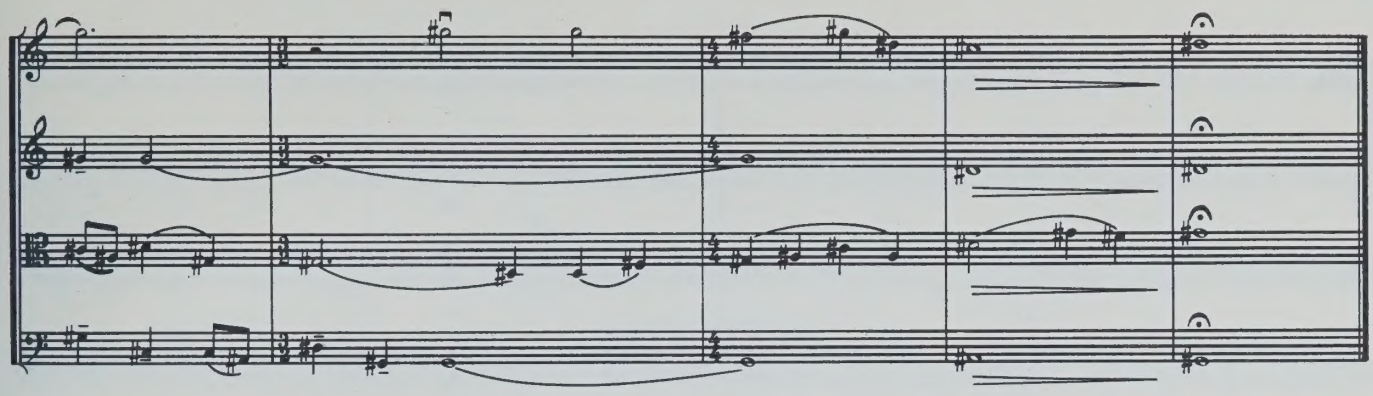



1
p
con sord.
mp

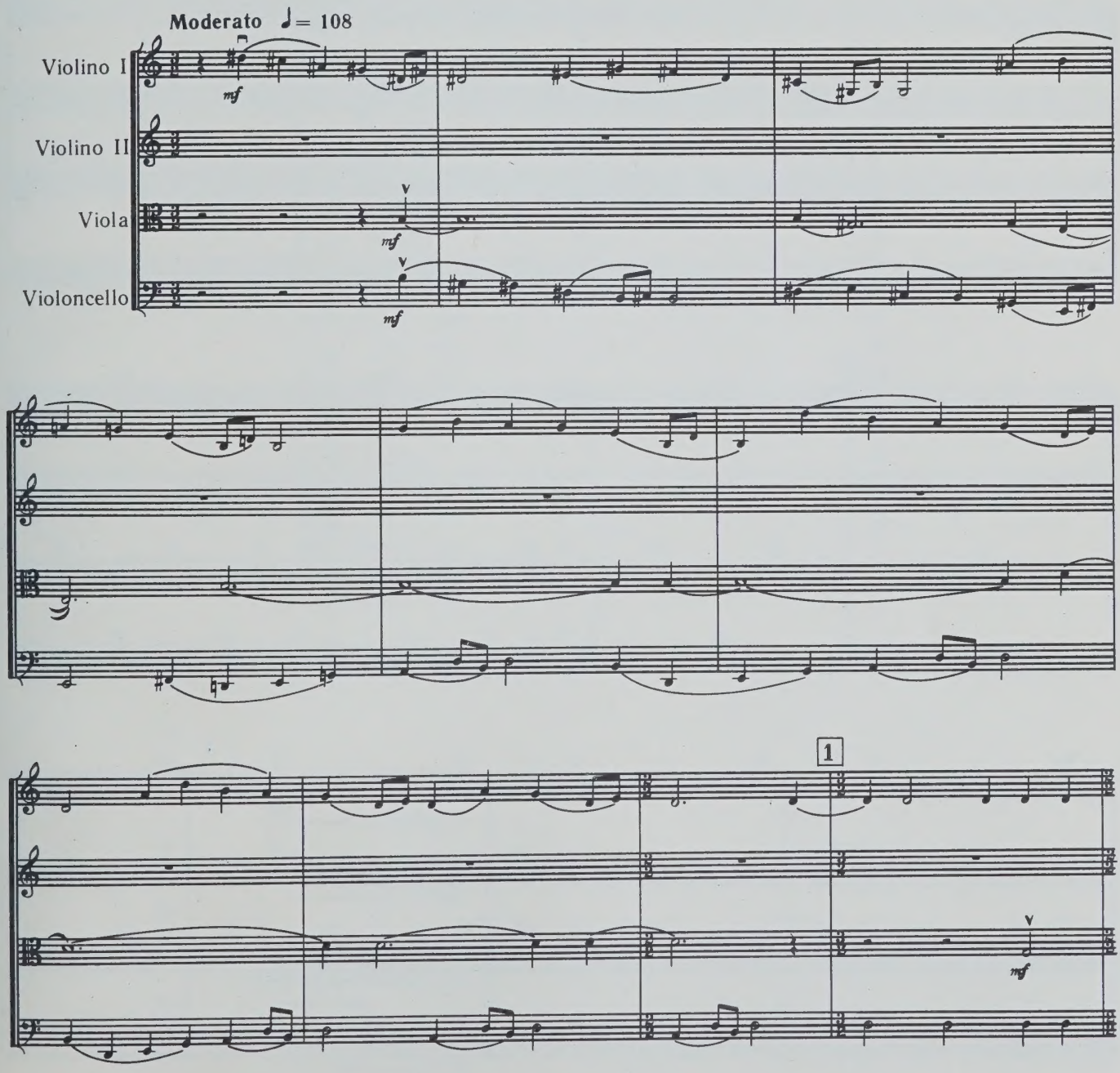


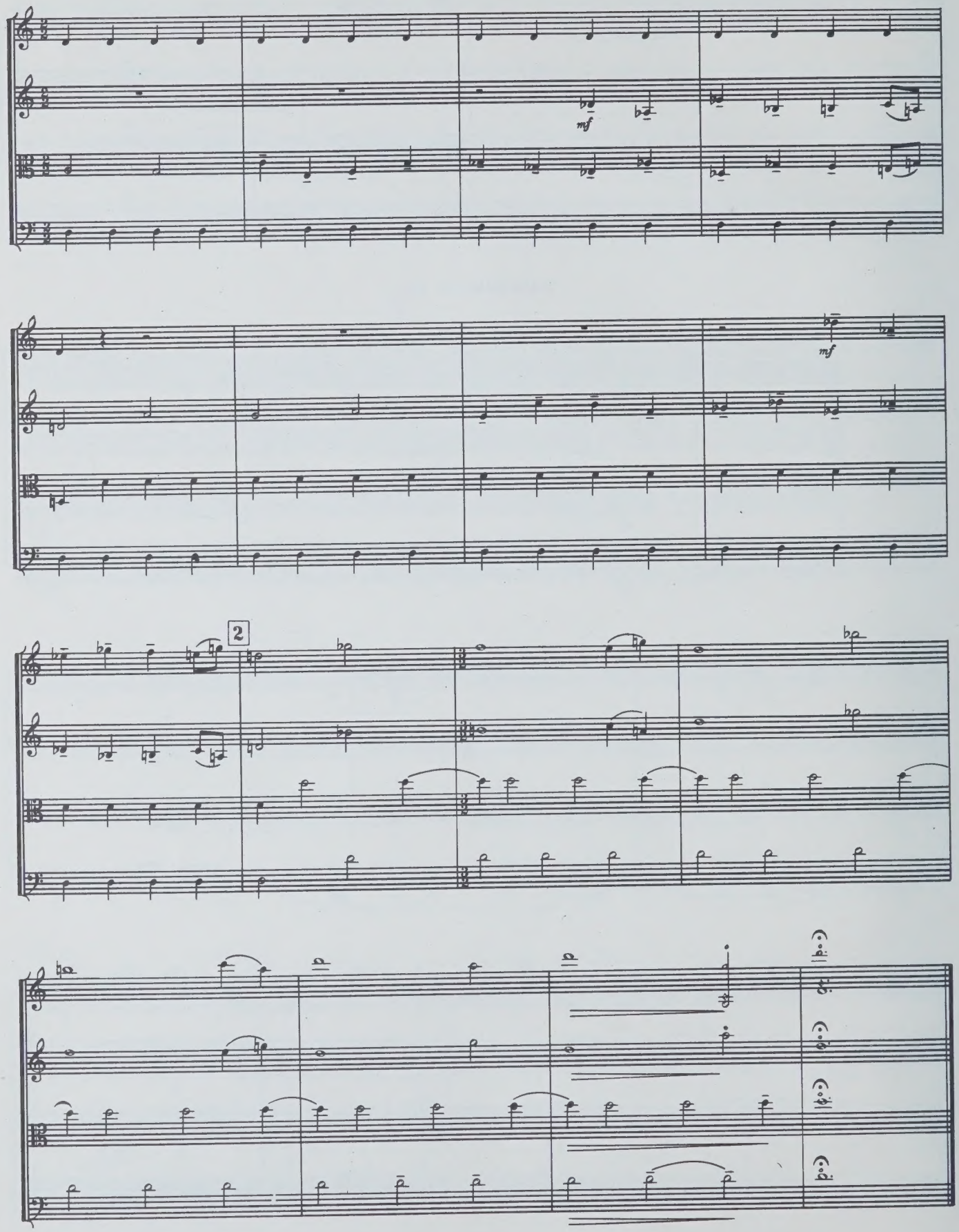

p
con sord.
mp
2
mf
mf
f
f
mf
f


3
f
f
mf
dim.
dim.
dim.
4
p
p
p
p



VARIAZIONE XII




mf
mf
2

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для двух скрипок, альта и виолончели

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